

An Investigation of

# TUNG DUNGE MUNDHUM

ཐུང་དུང་གི་མུན་མུམ་

a Kirat Mythology



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# **An Investigation of Tungdunge Mundhum, A Kirat Mythology**

**Dr. Nawa Raj Subba**



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# Preface

Mundhum is a legend, to put it simply. It can be placed in the category of folklore. This detail is not a fictional story. Although it is covered in religious and cultural clothing, we will find a deep-rooted historicity if we turn it over. We are in a maelstrom if we are unable to analyze the different symbolic meanings found in folklore. Its metaphor, flashback, and wordplay must be taken seriously.

One day, while studying Kirat literature and civilization, a situation arose that required Samba Phyang's genealogy to be ready. I could not refuse the obligation that the tribal society placed on me. I decided to view this challenge as a learning opportunity. The family history and Kirat Samba were intertwined as study material for Mundhum. Thus, I also studied Tungdunge Mundhum at the same time.

I was aware of the significance of Puja because my family had been performing Tungdunge Puja since I was a young child. Now was the time to develop a passion for learning about its past. The Samba Phyang clan's identity will only be known by studying this Mundhum. The study significantly reduced the curiosity that had been brewing in my mind. I am presenting my findings to the readers here.

Kirat Mundhum's studies are increasingly being published. In which a writer writes down priestly Phedang's singing. That work is appreciated. In anthropology, this is known as species description or ethnography.

Kirat Samba's species description has been investigated and debated here from an anthropological standpoint. This author has sought to anthropologically investigate Tungdunge Mundhum in this work. As a result, this research material will be beneficial to the researcher researching this topic.

The topic's depth or volume of this immense knowledge, however, cannot be described in this article. As a result, this attempt is simply a quick summary of my research completed work. A broad range of knowledge is required to comprehend the facts and questions made in it. Although the author has attempted to shed some light on the topics mentioned here, the author does not pretend to have covered all of them. The recently published book "Kirat Limbu Culture- Anthropological Investigation- into Samba Phyang Ethnicity" has responded to several questions. This hint is provided solely for the benefit of the curious reader.

This study has received no financial assistance from any individual or organization. This work is an academic endeavour conducted by the researcher on the demand of the moment. As a result, no bias or obligation is maintained in this investigation. This writing excludes racial, ethnic, political, and institutional biases. Even though the researcher contacted the associated ethnicities union organization during the study, I would like to stress that there is no institutional affiliation.

However, I didn't hesitate to provide any facts, defences, logical conclusions, or opinions here. I invite creative comments from readers and researchers who agree or disagree with the study's findings and issues.

Finally, I would like to express my heartfelt appreciation and gratitude to Aitaraj Phyang Samba Hangpang, Taplejung, Dhirendra Phyang Samba Hangpang, Taplejung, Man Bahadur Phyang Samba Dharan, Sunsari, and Tek Bahadur Limbu Dharan, Sunsari, now The United Kingdom for their contributions to the advancement of this research.

Thank you also to Mohan Chandra Phyang Samba Mewa Khola Samba Taplejung, Manahang Phyang Samba Sankhuwasabha, Ram Bahadur Phyang Samba Panchthar, Yog Raj Phyang Samba Sikkim, Prem Phyang Samba Limbu Bhutan, and Chandra Phyang Samba, Lalitpur. I want to express my heartfelt gratitude and

appreciation to Kaushal Raj Subba Lalitpur and Nischal Raj Subba Biratnagar for their significant contributions to publishing work.

In the reference list, I have mentioned my leading authors and researchers who gave me the light of knowledge in my research work, whose books, articles, and information paved the way for me, and to whom I express my respect and gratitude. Thank you very much.

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# **Book Introduction**

Tungdunge Mundhum is a cultural heritage of the Kirat Limbu community. It is an ancestral worship in the Kirat community, especially of the Samba clan. It can be called a mythology.

This study aims to look scientifically at the knowledge, values , and beliefs hidden within the civilization. In this book, there is a task to find the story in the historical background. Here, the narrative is analyzed based on evidence and theory. The description is brought to a logical conclusion on the theoretical ground of the socio-biological model.

Tungdunge Mundhum, a cultural mythology, should not be limited to a tradition. Thus, an attempt has been made to understand it from an anthropological point of view through the study. A preliminary review of this research has been published as a booklet and article, which is found to be read with interest by the reader. This book is more detailed on the mythology belonging Kirat-Sen-Samba clan.

History and genealogy indicate that the history of the Samba clan evolved with the Kirat-Sen-Samba lineage. This Mundhum is also found to be supportive of the historical facts. The study concentrated on that evidence.

This research work will be helpful to the researcher as it has been analyzed and synthesized by various evidences. It includes an ethnographic base, genealogy, and different perspectives of Kirat Limbu communities.



# **Chapter 1 Introduction**

## **1.1 Introduction of Mundhum**

Mundhum is a traditional knowledge of Kirat. It is considered a spiritual power. So, Mundhum represents and guides Kirat as a religious and cultural path. So this is their philosophy of life. They believe in Kirat Mundhum, like the Vedas of Arya. The Kirat Limbu community considers Mundhum as a religious belief and holy book. Mundhum is a long-established text passed down wisdom orally through centuries.

The distinctive dialects of the many Kirat clans have given Mundhum its personality. Kirat Limbu refers to Mundhum as Mundhum and Rai as Mundum or Mudum. Like Kirat Sunuwar refers to Mundhum as "Mukdum," Kirat Yakkha refers to it as "Muntum." The name was owned by locality and ethnicity on its tongue and dialects, but in essence, it is common knowledge of the Kirats evidenced in phonetic similarities with the common meaning of this word.

Scholars have defined Kirat Mundhum. In the Kirat Limbu language, 'Mum' means traveling, and 'Dhum' means being strong enough to display knowledge capable of going around and down (Chemjong, 1965; 2003a, 2003b, 2003c). According to historian Imansingh Chemjong, Mundhum is 'the power of great force' and 'verbally moving knowledge.' He has explained the Vedas of Kirat to Mundhum. However, since Mundhum or Veda both mean knowledge, Kirat Mundhum is called the Veda of Kirat.

There is also a linguistic effect in the coinage Mundhum. In the Kirat Limbu language, 'Mura' or 'Mu' means mouth or oral, and 'Thum' means strong enough. It shows the text's powerful verbal nature. However, Kirat Shamans such as Phedangba/ma, Samba, and Yeba believe Mundhum is the speech of God.

In the Mundhum, Tagera Ningwabhu Mang is depicted as a bright force found everywhere. The sun's light may be scattered or bright and dark somewhere on the earth, but the all-pervading bright light that can shine everywhere simultaneously is the light of Mundhumian knowledge.

Looking at its origin, Mundhum is folk literature. Like Arya's Veda, Mundhum is also based on hearing Sruti and remembering the Smriti traditions of the Kirat tribe. It is the people's faith, the glasses to see life, so Mundhum is life-guiding knowledge. It is because Mundhum comprises stories of genesis, ancestors' journeys, social laws and rituals, codes of ethics, and treatment methods.

Mundhum is an intellectual, poetic, and musical tradition. It has texts with simple, satirical, and symbolic meanings as word power. The structure of Mundhum is ornamental, and its purpose is decorated with metaphors. Mundhum is said to be a never-ending reservoir of knowledge and a never-ending supply of explanations.

The author of Mundhum is unknown since Mundhum is based on Shruti and Smriti traditions. It survived and spread through oral tradition. It has come to life as a rhythmic and enlightening epic, even during a long journey. However, Mundhum is folk literature, so it got both faith and love from people.

Mundhum has naturalness, regionality, and historicity even though its originator, time, and place of creation are unknown. It is a vibrant poetry tradition. It evokes society's overall civilization, history, and practice.

So, Mundhum is the bearer of history and culture.

## 1.2 Types of Mundhum

Mundhum has two presentations: oral and written.

Kirat Mundhum is essentially oral tradition-based legends and knowledge. Mundhum is also known as the 'Thuture Veda' due to its depth. Even today, Phedang, Samba, and Yuma of Kirat Limbu recite the Mundhum numerous times. Phedang sings the Mundhum for significant life events such as when a person is born when they name a child, when they change their clothes, when people get married, when they ask for peace, and when a person dies.

'Thungsap Mundhum' is the name given to the Mundhum that is sung with great passion. 'Thung' means eating, and 'Sap' means text in Limbu. As a result, 'Thungsap' refers to a poetic tradition sung by heart. It is an age-old practice and knowledge. Mundhum's author, composition period, and composition location are unknown. Mundhum has experienced a protracted period today in this manner.

The written form of Mundhum is referred to as "Pesap Mundhum." 'Pe' in Limbu means 'go,' and 'Sap' means 'lesson. As a result, the term "Pesap" is understood to refer to a knowledge text that has been written and given to someone.

There are four types of written Mundhum or Pesap:

Saksak Mundhum, which describes creation.

Samjik Mundhum elaborates on Kirat's philosophy.

Sapji Mundhum, which clarifies spiritual philosophy.

A specific historical event and detail can be found in Sap Mundhum.

Writing down knowledge such as ancient Kirat philosophy stories and sermons has also been done throughout history. Sirijunga, a saint and Kirat king of the Tamber River state, first wrote the Mundhum in Kirat script in the 9th-10th centuries (Tumbahang, 2013). Mundhum then started to be written down.

In the eighteenth century, Teangsi Sen Thebe collected and wrote Mundhum. However, the political system of the time hindered the spread of Mundhum, educating people in the community.

However, in the 20th century, work was done to collect the Mundhums written earlier and read at that time. The names of Lalsor Sendang and Imansingh Chemjong are notable in this endeavor (Marohang, 2017). They collected and published Kirat Mundhum. Mundhums were gathered and given historical shape by Narad Muni Thulung and Prem Bahadur Mabohang.

Mundhum collection and publication work continues today, even in the twenty-first century. During this time, Kirat Mundhum was collected and published by Chandra Kumar Serma, Bairagi Kainla, Kaziman Subba, Jash Raj Subba, Nawa Raj Subba, and others.

### **1.3 Kirat Mundhum in written form**

Sirijunga wrote down the Mundhum tradition, passed down orally since ancient times, for the first time in Kirat script in the 9th-10th centuries. The written tradition, however, did not survive. Teangsi Sen Thebe collected and published Kirat Mundhum and scripts in the eighteenth century. There were many barriers to promoting the Kirat language and script then. As a result, it was unable to develop.

Mundhumologist Lalsor Sendang was entrusted with collecting Mundhum by a gathering of Kirat Limbus in Sikkim in the twentieth century (Marohang, 2017). He was collecting Mundhum while traveling around Sikkim, Nepal.

It could not reach the masses due to political difficulty and the limitations of handwritten Mundhum. Around the society, they were written in various scripts. As a result, there needed to be more consistency. Imansingh Chemjong, a historian, investigated Kirat Mundhum, a study of culture and history. He gathered and edited Mundhums written in different scripts. He then released "Kirat Mundhum"—the Vedas of Kirat—in the Devanagari script and Nepali language (Chemjong, 2003a, 2003b, 2003c).

Chemjong's Kirat Mundhum was the first Mundhum printed on a printing press. The Mundhum texts were printed and distributed to the Kirat community. Mundhum drew the attention of people of all Nepali castes and ethnicities because it was published in Nepali and Devanagari script.

Chemjong's Kirat Mundhum and the study, research, and publication of literature contributed to the Kirat civilization's and nationality's identity and unity. Chemjong's work brought Kirat philosophy out of the tribal area and into the hands of Nepali. As a result, Kirat Mundhum's philosophy and history contributed to greater national unity. Therefore, Chemjong's contribution to Kirat history and literature is substantial.

Aasman Subba released 'Kirat Samyo Nuh Yetchham Thim' in 1988, a helpful book. He assembled the dispersed Kirat Mundhum and published it in the Devanagari script of Nepali (Subba, 1988). Mundhums were compiled and given historical form by Narad Muni Thulung and Prem Bahadur Mabohang.

Kirat Saksak Mundhum, printed in Nepali, was edited in Limbu language and Sirijunga script and presented by Bairagi Kaila in the twenty-first century. With the assistance of contemporary Kirat Limbu Phedang/Yeba, he collected and edited Mundhum. 'Chahait Mundhum' is the book's title (Kainla, 2003).

The Kirat Limbu text Saksak Mundhum mentions the name Chait. The information above provides details regarding the human being's genesis. In the book with a bilingual composition, Kaila presents the Nepali language, Kirat Limbu language, and script.

Currently, Kirat Mundhum is being collected, edited, analyzed, and published by Chandra Kumar Sharma, Jash Raj Subba, Nawa Raj Subba, and others.

Kirat Mundhum explains the beginning of the universe, the creation of living and non-living things, including humans, and the growth of human society. Information about human nature includes rage and anger, jealousy, deception, adultery, sin, rituals, and historical events.

Tungdunge Mundhum is a Sap Mundhum that describes a historical event. It is believed that remembering the events of a particular clan or following the ancestral tradition or adoration will bring good fortune to the family members and bring strength and knowledge. This worldly knowledge has become a cultural heritage.

## **1.4 Introduction of Tungdunge Mundhum**

The Samba clan of the Kirat family practices traditional ancestor worship known as Tungdunge Mundhum.

In Mangthan, rituals are carried out by chanting songs by the Phedangba/ma or Yeba decorated with various religious objects. A three-year-old goat, rooster, and Tungdunge Dev's preferred weapons, musical instruments, and food items are decorated for this puja every three years.

There is a widespread belief that family members will be blessed during puja, meaning that their emotions, rage, and impulses will be controlled, the family will be safe, and prosperity will be attained (Chongbang, 2009).

The Samba family worships their ancestors through Tungdunge Puja. Non-Samba Limbu also worships Tungdunge after Samba daughters spread it to other families. All Kirat Limbus now perform this pooja.

Culturally connected to the Mundhamian level, the Limbu of Ninglekhu, Khajum, and Warumhang families have their unique viewpoint on the Tungdunge God. It attests to Tungdunge God's historical integrity.

## **1.5 Background of Tungdunge Mundhum**

Tungdunge Mundhum's history is inextricably linked to the Samba family. This tale relates to Baraha/Kokoha Mang, the ruler of the Saptakoshi region.

When considering the naming of the Koshi River, the term comes from the Tibeto-Burman language. A river is known as 'Ko' in Tibetan. Tibet is the source of the Koshi rivers. As a result, there is evidence that the name Koshi is derived from the Tibetan term 'Ko' and is a valid noun (Pande, 1986).

It has been hypothesized that the name of the reigning monarch at the time after the two 'Ko' rivers was coined Kokohang because he established the capital at the meeting of the two rivers.



Geographically, it is located at the entrance to the Terai Hills, which has been used since long ago.

The indigenous Kirat language influenced Sanskrit (India Inspires, 2014). The name of this location is believed to be a toponym for the Baraha Kshetra area because there are numerous wild boars in the forest of the Kokoha Baraha area. As an ancient Kirat site, it has been determined that the Kirat Limbu word "Saraha," which refers to wild boars, corresponds to the Sanskrit and Nepali words "Baraha" (Subba, 2019, pp. 905-921).

Tungdunge, the youngest son of King KoKohang, is said to have travelled to Yakkhagaon via Thoksuba, Sogbu, Leguwa, Kurule, Jalhara, Belhara, and Pakhribas after starting his journey in the Koshi Baraha region of the country's capital. The Varun, Samdhok, and Kandhok hill ranges were crossed to get to Mewa Khola. After Maden Omdin questioned him about his identity and got to know him, the Samba family, including Sulungden, welcomed him.

The Samba still revere him as their ancestor and offer him a three-year-old goat and a rooster every three years or even on odd years. According to their beliefs, if someone appeases his ancestor's god, he will gain the ability to bring happiness and peace to his family and immunity from mental illness, sickness, and premature death.

## **1.6 Samba Family**

The Kirat Limbu ethnicity has become a large clan because it has 379 surnames and sub-clans. There are one and a half dozen sub-clans in the Samba clan.

However, there has yet to be a consensus among them on the number of Samba sub-clans. They are preoccupied with determining the number of samba families.

Based on various Samba genealogies and other sources, the updated Samba families are as follows: (1) Chongbang (2) Lunghimba (3) Phenchangwa (4) Phyang (5) Kaidangba (6) Mikkendang (7) Maden (8) Tangdappa (9) Shreng (10) Mudenchong (11) Tesyeba (12) Vetneba (13) PakSamba (14) TumSamba, (15) Leguwa (16) Sambahang (17) Tapmaden and (18) Hinahang

(Chongbang, 2009; Samba Mingshra, 2018); Tumbahang, 2011; Sembu, 2014).

An ancient surname, Samluppi, is not included in the 18 sub-clans of the Samba family. According to Tigela, Samluppi Samba does claim to be part of the Kashi dynasty/ Kashigotra (K. Tigela, personal communication, August 15, 2019).

Although there needs to be more information about them, based on the information received from Tigela, the Samba who claim the Kashi dynasty might also be Khambongba, Sen dynasty. History indicates that the Kirat, Lichchavi, and Sen periods were intertwined with Samba development (Rai, 2005; Pandeya, 2013; SenChobegu, 2007).

The Mangena Yak (Munatembe) of most of the Samba family's subclans is the Lingthang Yak in Mewakhola Thum Samba. The said Samba birthplace, Mangena Yak, is considered to be the origin of the Samba surname. From there, over time, they expanded to different areas.

Nine of the 18 subclans above have acknowledged their identities and organized themselves as Samba Mingsra Sangchumbho. They consider Lingthang Yak to be the Samba's birthplace. Despite being the area's original residents, the remaining Sambas have yet to note when or how they came to receive the surname Samba. In the coming days, it will still be a research subject.

Let us focus on Phyang, a member of the Samba family. Currently, the Samba Phyang sub-clan lives in Mewa Khola Samba village of Taplejung district, Atharai Hangpang, various villages of Sankhuwasabha district, Panchthar, Sunsari, Morang, Jhapa, and Lalitpur districts. They had migrated hundreds of years ago. They have gone to Bhutan, Sikkim, Assam, and Nagaland. At present, some of them have gone to the United Kingdom.

Wherever the Phyang family resides, they consider Lungthang Yak in Mewa Khola Samba village as their historic ancestral home, place of origin (Munatembe), and sacred Mangena Yak. It is believed

that Tungdunge should be worshiped regardless of the circumstances.

# **Chapter 2 Literature Review**

## **2.1 Pre-Vedic Shiva Dharma**

Soul and Nature worshipping Bon and Shaivism is an Indian pre-Vedic philosophy. The Aryas later adopted the principles of number and yoga inherent in Shaivism in the post-Vedic period (Danielou & Gabin, 2003).

Humanism, Karmaism, and the Varna/ Castes system are principles of Jainism. Buddhism and Vaishnavism adapted Jain's philosophy to form their respective philosophy and religion.

Sanatan adapted Shaivism, Jainism, Buddhism, and Vaishnavism in the post-Vedic period and coined Hinduism during British rule in India. What is important here is that Shiva represents Purusha, Shakti/Earth/Nature, and Tattva/elements that oppose Varna Byavastha (caste system) and Brahmanism (Danielou & Gabin, 2003).

Around 1500 BCE, the Aryan group and culture arrived in India. They defeated the indigenous peoples there using a variety of tactics and drove them from the native site. The indigenous myth was translated into Sanskrit and called Vedas, Puranas, or their religious texts, demonstrating tribal low and Aryan high. Aryans gradually adopted Shaivism Sanatan as their heritage, marginalizing indigenous culture and people. Even tribal sacred shrines were converted into Sanatan (later Hindu) religious sites (Kalyanaraman, 2019).

A recent instance is the building of a Vishnu temple at Timbung Pond, a revered Kirat Limbus shrine in Taplejung District. The pond was named Vishnu Pond when Yogesh Bhattarai was elected as the UML's Minister of Tourism. The tribe members were against the plan. The government tried to rename the Suketar Airport in Taplejung after a UML politician when he was a representative of the people. However, the effort was resisted by the populace and was

abandoned. It should be recalled that a previous attempt to rename Taplejung's headquarters, Phungling, as Phulbari was unsuccessful due to opposition.

In this way, the pro-Hindu administration keeps appropriating distinctive indigenous cultures. Tribal literature has been taken over, their heritage has been wiped out, their culture and way of life have been disrupted, and now the tribes are battling without even knowing one another. This instance is the harsh truth of the day. This fact backs up the earlier cited facts.

## **2.2 The Kashi dynasty's development.**

Mongols were present in Sumer in 4000 BC (Chemjong, 2003b; Thulung, 1985).

They met the Kashi tribe there, according to linguist Pokharel. Previously, blood was mixed between Kashi and Guth (cowherds). Later, the blood of the Sumer and the Kashi tribes mixed again. As a result, the Kashi people and culture that Sumer influenced became Kir (Kirat), and the Sumerian people and culture affected by Kashi became the Kashi (Kashyap) tribe.

This Kir tribe gave birth to the Suker clan in Europe. The Greeks called this Suker Baraha (Batrahos), and the Sanatan called him Kok. According to linguist Pokhrel, the reference to the mythological King Kok (Cocculus) of Sicily and the river Koka in the Baraha region of the Kirat region is analogous and meaningful (Pokharel, 1998).

The comparison between Baraha mang Kokoha mang of Baraha Kshetra and King Koko hang of Kirat was found linguistically significant. The word "Koshi" comes from the Tibetan letter "ko," which means "river" (Pande, 1986). According to the word's etymology and word origin, a capital was established by the Sen dynasty at the meeting point of the two rivers at Baraha Kshetra, hence the name Ko-Ko Hang. Since a long time ago, the area has been the primary route from the Terai to the hills and the Kathmandu Valley.

The indigenous Kirat language has also contributed to Sanskrit (India Inspires, 2014). Given this, the Kirat word 'Saraha' must have

been pronounced 'Baraha' in Sanskrit because their sound pronunciation has a homonym and the same meaning. It is not only a homophone but also belongs to a tribal area. According to the analysis of this pen, because there are many wild boars in the forest of Baraha Kshetra, its toponym may be the Baraha area of its wild boar Saraha abundance (Subba, 2020).

## **2.3 The Kusan invasion of India**

Indian historians have written about the Kusan invasion of India and its impact on the Himalayan region. After the Kusan invasion of India around 340-455, the Huns, Sens, and Lichchavis were displaced. They entered Nepal's hilly and mountainous regions and became Kirat Limbu (Pandeya, 2013).

A Kirat Sen writer states that after the Kusan invasion in India, the Nagas, Sens, and Lichchavi entered the Kirat country around 89 AD in the Himalayan region (SenChobegu, 2007).

According to historian Imansingh Chemjong, ten Limbuwans were formed in the sixth century AD. Accordingly, Serenghang/Shrenghang ruled Mewa Khola, and Samluppi Samba ruled the Tamber Khola region. According to Chemjong, Pak Samba lived in Samba, Sreng Changbang, and Tamber Khola in the Mewa Khola area (Chemjong, 2003c).

Chemjong claimed that nouns such as Samba and Liwang, surname and toponym in Mewa Khola Taplejung, belonged to the Lichhavi vocabulary. He says that Samba and Libang are words from the Licchhavi people. Based on the mentioned facts, there is a basis for estimating that Kirat, Lichchavi, and Sen came to Mewa Khola and Tamber Khola probably from the first to the fifth century AD (Rai, 2005; Pandeya, 2013; SenChobegu, 2007).

As a result, Limbu evolved from Kirat, Hun, Naga, Lichchavi, Sen, and others between the first and fifth centuries. During this time, the Samba clan was formed in the Mewa Khola and Tamber Khola areas. The Samba toponym might have been located in the territory after this Samba's surname origin.

## **2.4 Sen dynasty Simangadh/ Simraungadh**

From 900 to 1100 AD, Nepal was in turmoil (Chemjong, 2003c). After the ninth century, there were civil wars in Nepal, India, and Tibet over Chanakya policy, Hinduism, and Buddhism. Political tension was created between those countries, leading to mutual war (Sharma, 1965).

At the same time, the Sen kingdom that came from Chittorgadh to Simangadh/Simraungadh was also in turmoil. Abhi Sen, the son of the Sen dynasty king, was the king of Simangarh around 1025 AD. Abhisen was saintly. His commander, Nanyadev (Newar commander), separated him from the ruling. Due to the unstable wartime situation in Simangadh, the Sen dynasty lasted only 6/7 generations (SenChobegu, 2007).

From there, the Sen dynasty moved eastwards. They made the Chaudandi region their shelter and kingdom. History says that the descendants of Chudamani Sen, who ruled there, were scattered in the hills and mountains in search of shelter and established kingdoms (Sen Chobegu, 2007). They established their extended families and kingdoms.

The current investigation sought Tungdunge Dev's presence in the history of the Sen Dynasty.

## **2.5 Socio-biological Model**

Anthropology is more comprehensive and reliable than all other genres of studying human beings and their behavior.

The present study uses an anthropological approach to exploring social and biological factors. Anthropology does not merely explore a particular historical aspect of a specific community. It looks at the entire human being from its earliest stages to the present day. It sees a tribe or a clan as a member of the human community.

In Kirat Limbu, it is customary to consider ancestors and fathers as Sammag, meaning gods. Tungdunge Dev is regarded as the ancestor of the Samba tribe. According to Mundhum, God embarked on a journey searching for his clan brothers. Since Limbuwan was

also within the sphere of influence of the then-Sen dynasty, he roamed there confidently.

This legend is a development per Wilson's (1975) Sociobiological Theory. The desire to search for one's ancestry, lineage, and genes and to strengthen and expand one's organization is inherent in one's genes. The same sociobiological aspiration is found in the Tungdunge Mundhumi story.

Tungdunge Dev travels to the places where his dynasty lived. During this time, he traveled to Arun, Varun, Tamber Khola, and Mewa Khola regions. It is not difficult to guess that the influence of the gene within him made him search for his people. Therefore, the overall essence of this legend can be analyzed according to the sociobiological model (Wilson, 1975).

This study examines a religious narrative through the lens of historical evidence. Baraha Kshetra was sometimes under Morang Kirat, Kathmandu Kirat, Kirat Tansen Palpa, and Ilam. Not only that, Koshi Baraha was also under the control of Matsya Desh, Bengal, Sikkim, and even Tibet in history (Khatiwada, 2012).

According to historian Balchandra Sharma, there was Kirat rule in Nepal from 900 BC to 200-350 AD. Various historical facts and folklore suggest that the first Kirat group to live in eastern Nepal was the Khambongba (Sharma, 1965; Chemjong, 2003c).

According to Kirat Rai's narrative, Khambahang and Mewahang had already gone to Tamber Khola, Mewa Khola, Arun, and Varun through the Koshi Baraha Kokaha area. After Mewahang, Metnahang, i.e., Limbu, entered the area (Rai, 2005).

## **2.6 Varahakschetra and Kirat Relation**

The mythological texts that describe the ancient Kirat Koshi Barahkschetra are Mahabharata, Brahma Purana, Barahpurana, and Himavatkhand Purana. (Khatiwada, 2009) In the Kirat history, the tribals and the rulers of that time have a deep attachment to the Baraha area.

There is a glimpse of the Kirat period in the temples and antiquities there (Rishav, n.d.). The seventh Kirat King Jitedasti had



arranged a temple and a Guthi there. Later, Lohang Sen, the Kirat king of Makwanpur, also installed the idol of Vishnu Barah there and made arrangements for Guthi. In Baraha Kshetra, King Kamadatta Sen of Vijaypur erected Shiva's copper idol in a temple. Limbu of the Angbuhang clan still travels there to see the prototype his forefathers sculpted (Chemjong, 1974; 2003c).

## **2.7 Varaha Kshetra and indigenous peoples**

In the family of Athpare (Athpahariya) Rai, who lives in Dhankuta, used to go to KOshi Baraha Kshetra after the death of someone in the family. It is a custom to go to the Koshi Baraha and bathe in the river on the day of Kartik Purne, i.e., full moon. They go to Baraha Kshetra and worship Baraha. Hence, the tribal Athapare Rais has a deep cultural connection with Baraha Kshetra (Shrestha, 1990).

Khatiwada speculates that they go there because Hinduism influenced them (Khatiwada, 2009) However, according to linguist Tank Neupane, they are the ancient tribals there (T. Neupane, Personal communication, April 29, 2018). According to Neupane, they were the inhabitants before the Hindu influence.

After not obeying the Dashain imposed by the Hindu ruler in 1933, Ridma Athapahria Rai and Ramlihang Athapaharia Rai were martyred by the then-ruler (Thapa, 2019). This illustration contradicts Khatiwada's assertion that Athapaharia Rai had Hindu influence to go to Koshi Baraha Kshetra.

Kirat genealogy and history prove the cultural relationship between Athapaharia Rai and Koshi Baraha that they were tribals who came before the arrival of Arya (Hindu) and that this tradition of washing ritual is not a Hindu influence (imitation) but a tribal original tradition.

Kirat's genealogy and history prove the cultural traditions of tribals.

During the reign of King Kamadatta Sen of Vijayapur (1761-1769), two Angbuhang princes, nephews of Queen Thangsangma, while wandering in Sardukhola one day, came across a copper idol

of Shiva. King Kamadatta Sen placed the statue in Baraha Kshetra by carrying a doll with a basket and built a temple in Baraha Kshetra. The river washed it away over time. Another idol was again installed at that place. (Chemjong, 1974) It is still customary for the indigenous Angbuhan family to go there and worship the copper idol of their ancestors.

## **2.8 Tungdunge in Khajum Limbu Folktales**

Mundhum, from the other Limbu ethnics, confirm the historicity of Tungdung and Baraha Kokoha Mang. A clan of Kirat Limbu called the Khajum Kurumbahang family has Mundhum connections to Kokoha Baraha Mang. Remember that Tungdunge Dev was Kokoha Baraha Dev's youngest son (SenChobegu, 2007).

According to the Khajum member, Baraha Mang appeared as a child in the Chhathar Khajum Limbu settlement (J. Kurumbahang, personal communication. May 7, 2020). He appeared as a child during the day and played with the children there. In this way, Mang mingled with the children of the community. After the evening, Baraha mang used to disappear. No one knew where he went at night. Baraha mang has been going on for a long time in villages only in the afternoon.

A couple was childless in Khajum tole. They offered to shelter the child Baraha Mang at home. But Mang, as a child, used to go to the forest with a bow all day. He used to come home after the evening. The couple was hoping that the child would help them in the house. The couple wanted to avoid Baraha mang's behavior as he would only come in the evening for dinner and away at night.

One day, the Khajum couple got fed up and reminded Baraha Mang—all children in the village work at home. But you walk day and night. The couple asked Baraha Mang to do housework, too. The child Baraha mang said in reply - "I will work only if I have a 2 Kg weight wife (cutting tool), a two Kg weight bamfak (digging tool) and same weight Katti (cutting tool) to work". The couple is surprised that such a small child demands such heavy tools and weapons.

However, they prepared the required tools and weapons and gave them to the child.

The Khajum couple were looking at the road to Barahamang, hoping they would go to work after breakfast. But when the day was about to pass, the couple saw the child staying home after eating and asked Baraha mang again - "Did you go to work?"

The boy, Barahmang, replied, "Where do I work during the day? I only work at night." Likewise, Baraha mang went to the night and completed all the work of the field. One night, Baraha mang tore up the forest, set fire, ploughed it, and scattered the seeds. The Khajum couple and the village people were surprised to see that. Strangely enough, Baraha Mang Khajum did not return to the couple's home after completing the task. The couple and the village people sat watching the road, wondering where the boy Baraha Mang had gone.

One day, the crop sown by Baraha mang grew Sorghum and millet in abundance. However, Baraha Mang did not come. The Khajums chased the pig away after seeing crops being devoured by animals. They find the pig a bit new. In the Khajum settlement, everyone was asked to keep their pigs locked in cages. However, the pig came from somewhere and did not stop plucking the ripe crops. Even the owner of the said pig did not come out.

Then, thinking the pig came from outside, the people of Khajum settlement chased the pig together. When pursuing a pig, it sometimes disguises itself as a pig and sometimes as a child. After many people chased together, the pig disguised as a child at one place and ran away by jumping on a stone with its right hand.

There is a legend that the handprint made on the rock called Pewalung was made when Baraha Mang fled at that time. It is customary to worship the handprinted stone in Chhathar Phakchamara in memory of Pewalung, associated with the legend of Baraha Kokaha God. The said Pewalung is currently in Chhathar village ward no. 3 is near Suyeldhara.

The Khajum Limbus then reached the Koshi Baraha area chasing wild pigs. The Baraha Kokoha mang entered Koshi-Baraha,

sometimes appearing as a boy or a wild pig. Finally, Khajum cut off a wild pig's mouth with a Khukuri (Knife) then the pig turned to stone. Seeing this, Khajum is afraid, and they're returning from there. Baraha Kokaha mang has cursed Khajum because they threw weapons at the wild pig. Therefore, there is a widespread belief that Khajum does not go to the Koshi Baraha area.

At present, the village of Kokaha is in Chhathar Phakchamara Khajum, a settlement in the Terhathum district. The place where Baraha Kokahamang appeared for the first time is named Kokaha Chhathar Pond. There is still a human palm stone in Chhathar village near Suyaldhara. It is said that the stone connects Baraha Kokoha to Khajum Mundhum. Khajum Limbu believed that it was forbidden to go to Koshi-Baraha because Baraha Kokaha mang cursed their ancestors.

According to the legend, while the Khajums were driving pigs, some fell from Chhathar and scattered in Choubise Dhankuta and Warangi Morang. In the Khajum community, the story of Baraha Mang is well-known. The Khajum tribe's population distribution is tied to this Mundhum. J. Khajum Kurumbahang (2020) informed the author.

## **2.9 Tungdunge in Ninglekhu Limbu Folktale**

Tungdunge Dev is also described in the Mundhum of one of the Limbu clans, Ningleku, living in Phedap. Once, Tungdunge Dev reached Poklabang via the Phawakhola head of Taplejung and crossed the Tamber River. Legend says he was tied up one night while living in the Ningleku settlement. It is noted that Ninglekhu did so by mistake. Thus they worshiped Tungdunge God as penance.

When they build the Tungdunge God's stage or Mang Than, burying bamboo from the ground level is traditional to create a high platform to worship God (B. Yakthumba, personal communication, May 7, 2020).

## **2.10 Warum Hang Limbu Folktale**

Tungdunge God related to Mundhum is prevalent among Warumhang, a clan of Kirat Limbu. Kirat writer Chandra Kumar Sherma interprets Tungdunge Mundhum differently.

Once, the Tamber River was cloudy, even in the winter. King Baraha Kokaha Mang of Koshi-Baraha ordered his authority to kill those who polluted the river. After receiving the order, Tungdunge left for Arun, Varun, and Tamber River areas. God Tungdunge finds the Warum Hang of Maiwa Khola, making a muddy river, while he excavates the land into a fort. According to the Baraha Kokaha Mang order, Tungdunge targeted Warum Hang. The attack survived one Warum Hang (Sherma, 2009, 112).

He fled and took refuge in a pig feeding trough in a house. With a young woman weaving on a loom nearby, he begs for help to save his life. Tungdunge eventually arrived and asked for someone who had just fled. Nobody came here, said the woman. The young woman protected the hidden Warumhang.

Tungdunge Dev's sense detected that Warumhang was hidden at the moment, but because the woman was a shield, he let Warumhang escape. Tungdunge Dev then chanted "Maswa Senduwa Phakkhong Phapa," which means "Defeated one hiding under a pig's feeding bowl."

Tungdunge then pursued further. When Tungdunge Dev contacted the Limbus of Phago, Thopra, and Okhrabu to inquire about their relationship, none responded, indicating no interest in Dev.

However, the Samba family accepted Dev as a brother in Mewa Khola (Sherma, 2009).

## **2.11 Tibetan folktale relating to Tungdunge**

The Sen dynasty monarch of the Koshi Baraha region, Kirat Baraha Kokaha Mang, is the subject of a tale in the Tibetan area. The local shaman Phedang, Yeba, was cited as the source in a

Mundhum that was put together by the culture specialist Sherma (2009), which is listed below.

A Samba married to a Tibetan Bhoteni girl, according to Tibetan Mundhum. When the Tibetan family saw the marriage, they were not pleased. As a result, the Tibetan Bhote silenced Samba.

The Tibetan Bhotes washed Samba's body in the Tambar River after killing him. Those Samba who were slaughtered, according to Mundham, awoke as Tungdunge Sammam Dev.

Tibetan Bhotes give Tungdunge Dev a live goat's heart along with Torma (Sherma, 2009, pp.114).

## **2.12 Hidden Mundhumian spirits**

It is a tradition that different sects of Kirat come to the Koshi Baraha area to remember and worship their ancestors. But it is optional for Kirat Samba Limbu to visit this Koshi Baraha Kokoha area. Mundhum states that the place was the capital of Tungdunge Dev's father. Thus, although Mundhum says that this place is the ancestral place of Samba, Samba descendants do not have any cultural and historical connection with the area.

Tungdunge Mundhum is limited by knowledge and ritual status. Today, even the Sambas who live near the Koshi Baraha area do not go there and do traditional visits or cultural activities, considering the site of the Baraha Kokoha king as their ancestral place.

There could be a few reasons for this. Firstly, Phedang does not tell the meaning of Mundhum. The relationship and relevance of the Mundhumian story should be appropriately given. As a result, there is a tradition of worshipping only as a ritual to achieve blessings.

The second reason is that the influence of the Hindu Vaishnava sect has increased in this Koshi Baraha Kokaha area, which was Shaiva and Shakta-dominated regions before. Now, tribal traditions are disappearing. The Samba family is confused and reluctant to go there due to the one-sided propaganda that the Baraha Kshetra is an ancient Hindu Vaishnava place.

Vaishnavian Hindus have influenced ancient Shaivism and Shaktism in Kokaha Baraha. However, there is no doubt that the

Koshi Baraha region is a Kirat region and a unique cultural site of Kirat-Sen-Samba. Therefore, one can visit Koshi Baraha Kokaha once every three years and see the Tungdunge site.

## **2.13 Sociobiological model**

Mundhum story has shown that the Tungdunge God traveled the River Tamber corridor from the Koshi-Baraha, Terai Southern plain area to the Mewa Khola, hill/mountain zone. But why did these Samba ancestors choose the path and reach Mewa Khola? The Socio-Biological model refers to the fact that their genes guide individuals. Therefore, people search for their relatives and form a group to preserve and promote their kinship (Wilson, 1975).

## **2.14 Genealogical Review**

The genealogy of different Samba families discussed the ancestral past and landmarks. Phyang Samba tells the story of three Koshi-Baraha hunters heading north across the Tamber River searching for wild pigs.

Saratappa, one of the hunters, arrived at Mewa Khola, where he killed a wild pig. He was Phyang's forefather, a Samba. Before that, two hunters split up near Yangrup Panchthar and left for Yangrup on their way to follow wild pigs, eventually becoming Yonghang and Chabegu/Jabegu Kirat Limbu (TB. Phyang, personal communication, August 15, 2019).

The Chongbang Samba Mundhum is similar to that of the Phyang Samba Mundhum. Three hunters left Koshi Baraha and their dogs searching for golden wild pigs to join Limbuni Bridge, present-day Tehrathum, and Panchthar. Two hunters went to Yangrup after the dogs, and today, they became Thegim/Jabegu/Chabegu and Yonghang.

One of the hunters, Saratappa, went to Nalbo Mewa Khola and killed a wild pig (Sahaha means wild pig, tappa means killer). He was Chongbang's forefather, the Samba. This series of events revealed that Chongbang and Phyang Samba had a forefather, Saratappa. The Chongbang Samba genealogy describes more about Saratappa

descendants, such as Chongbang, Lunghimba, Phenchhangba, Phyang, Koidangba Mikkendang, and Maden (Chongbang, 2009; PhyangMC, 2019).

The genealogy of Yonghang (Yonghang, 2011, 2-10) provides even more information about the hunters indicated in the Phyang and Chongbang Samba genealogies. Chudamani Sen and his army marched towards the Terai's eastern portion amid Gayasuddin Tuglak in the Simangadh attack. Sen created a Chaudandi state near Koshi-Baraha.

Four of his sons moved deeper into the Himalayas, known as Senehangs, and crossed Sanguri in 1331 to reach Sangamtar in Dhankuta. They stayed there for years and moved ahead. Before leaving that location, they erected four stones called Hangsenlung. One of the brothers from Senehang went to Poklabang and became King. The remaining three Senehang brothers spent seven years in Simraghat.

According to the Yonghang genealogy (2011), they crossed the Tamber River further north and split into Yangrup, from whom Yonghang and Jabegu/Chabegu, Lingden eventually formed.

The remaining two brothers then moved further north across the Tamber River. One brother entered Mewa Khola; another came to Tamber Khola in the father-in-law's house.

The genealogy has concluded that these two Senehang brothers formed various Samba clans over time. The Kirat Senehang Limbu genealogy recorded Abhi Sen (Udim Sem) with four Sen Senehang, Samba Sen, Sudar Sen, and Mani Sen (Sen, 2007, 225). SambaShreng or SambaSen descended from the clan family of Samba, Maden, Labung, Chongbang, Mudenhang, Tangdappa, Mipheng-gen, Tammaden, and Solungdin during a period. Sulungden denotes different Samba members.

Thus the Yonghang genealogy indicated that the Samba clan originated from the Kirat Sen dynasty.



## **2.15 Kirat-Sen-Smba Historical Background**

Iman Sing Chemjong, the historian of Kirat, said that a community of Kirat people migrated from the Ganges plain to Simangadh and flourished. One faction conquered Kathmandu and founded the Kirat dynasty in the history of Nepal.

The Kirat people founded the Sen dynasty and extended from Ilam in the east to Pyuthan, Doti, in West Nepal. A genealogy of Sen Chobegu Limbu (2007) stated that following the Muslim invasion of Simangadh, a group of the Sen people migrated to Koshi Chatara and formed a Chaudandi state. The genealogy recorded that the Sen dynasty's ancestral deity living as Kokoha mang (God) in Koshi-Baraha belonged to Samba and Tungdunge.

The Sen genealogy (2007) indicated that the Sen, ancestors of the Kirat Samba people, entered the Limbuwan state and became Limbu. It was a very long step in this process. During Kirat King Lohang Sen of Makwanpur's (1666-1698 Vikram Samvat) reign, Kirat Sen, Lara Sen, Phora Sen of Simangadh came to Koshi-Baraha. Makwanpur ruled Morang and Kirat Limbuwan in history. Lara Sen and Phora Sen are known as Baraha mang or God (SenChobegu, 2007, p223). These circumstances show that Tungdunge was the youngest prince of Baraha-Kokoha Mang.

Iman Sing Chemjong recognized about ten leaders from Yunnan, China, to Burma, including three Samba, and eventually joined Kirat state in the sixth century. Samluppi Samba ruled over the Tamber Khola in the Ten Limbuwan states. Shreng Hang governed Mewa Khola (Chemjong, 2003<sup>37</sup>). Hence, data endorsed that Samba, Shreng/Sireng Chongbang lived in Mewa Khola, and Paksamba inhabited Tamber Khola. This evidence indicates that Samba existed in the Mewa Khola and Tamber Khola areas before the 6th century.

According to historians, the Huns, Nagas, Lichchavis, and Sens from there entered the Kirat Limbuwan territory of Nepal and transformed into Rai Limbu after the Kusan invasion of India in the

first to the fifth century (Pandian, 2013; SenChobegu, 2007). Therefore, the Samba clan and toponym arose after the first indigenous Kirat group and the Kusan displaced Huns, Nagas, Lichchavi, and Sens into the Tambar Khola and Mewa Khola region in the first to fifth centuries.

## **Chapter 3 Statement of the Problem**

### **3.1 Rituals without understanding the true significance**

There are many Mundhums in the Limbu community. Samba or Phedang setup Mangthan and sing Mundhum. But Phedang doesn't define that. Even the ritual-organizing members do not try to understand the essence of Mundhum. Thus, Mundhumi Puja is completed as a mere tradition.

Mundhum has become a purely religious ritual in society. Completing the ceremony itself is considered a rite of passage and satisfaction. This writer had seen Tungdunge Puja being performed at home since his childhood. From that time, I was curious as to why the Limbu of the Samba clan worshiped this Tungdunge. Here is an opportunity to calm the curiosity in the mind. By understanding the meaning and essence of Tungdunge Mundhum and comparing its importance with history, the work of completing the Phyang Samba genealogy has been done in the study.

Various sub-species of the Samba surname have limited their genealogical origins to Samba origins. There is a situation where the study could be more extensive in collecting and presenting ethnographic details of only surnames. There has yet to be an attempt to conduct an anthropological study of the ancestors of the Samba.

Currently, the Limbu community is busy defining the political terms of indigenous and colonial groups and giving them an identity. In searching for indigenous identity, the Limbu tribe claims to be the sons of this land. Identitarian writers have attempted to explain the origins of the Kirat Limbu within the Limbuwan territory by generalizing the local Mundhum world.

In such a situation, while studying the Samba tribe, it is challenging to identify ancestors before they adopt the Samba surname. Because this community itself considers that limiting Samba's origin within Mewa Khola is favorable to the Limbuwan identification campaign, in such a situation, researching history based on Tungdunge Mundhum is a challenging task to quench the hunger for knowledge beyond the Limbuwan territory. Accepting this challenge, Mundhum should not be limited to narratives but should be seen in historical background, so this writer started studying.

If Mundhum is analyzed anthropologically with historical facts, we can make the knowledge practical and alive by analyzing our religious and cultural knowledge and rituals. We can compare the history of Nepal, Kirat Sen Limbuwan, not only with national history but also with world history. We can at least preserve the footprints of Nepalese tribal ancestors in the history of Nepal. The anthropological approach is the proper identification method; the academic and intellectual communities accept it.

The history of Samba's ancestors should not be limited to Mewa Khola; it is just the work of palming the sun. Samba should be able to live with a complete history that started with Mewa Khola. A top without a bottom will one day be in crisis of existence. Ignorance and short-sightedness will cast a layer of veil over our facts and identity. Future generations will question why someone who does research is not born in the Samba dynasty or elsewhere.

Therefore, this anthropological study should be completed on time by bringing the relevance of Samba genealogy and Tungdunge Mundhum into the scope of the study.

### **3.2 Objective of the Study**

Who was Tungdunge described in Mundhum? Why did he go on the Mewa Khola trip? Why did this journey of his come into vogue as Mundhumi Puja? The study aims to find the answer to the mentioned question based on the relevant historical facts. In addition, the study seeks to discover the origin and development of the Samba Phyang ethnicity.

### **3.3 Rationale of the Study**

This Mundhum is viewed by the Kirat Samba family and other Limbus from a cultural and religious point of view. No one dares to ask questions about the world, to be curious, and to do research. Therefore, the presented Mundhum has yet to be studied and analyzed from an anthropological point of view.

In the twenty-first century, from a scientific point of view, it is necessary to study and research the knowledge of the medieval world and find out the crucial moment. This endeavor is an attempt to investigate the world scientifically, independent of the values and beliefs that support Mundhum's significance.

This trend will pave the way for the scientific approach of scholars in the future. Such anthropological analysis will inform how ancient the Mundhum of Kirat Limbu is, what life philosophy it represents, how useful it is, and why it is functional. Through the study, there is scientific work to connect the primitive philosophy of life with the current philosophy of life.

Therefore, the present study will establish the fact that the philosophy of life of Kirat Limbu is based on historical events.

### **3.4 Limitations of the Study**

This study is based on ethnography. Qualitative data has been collected and analyzed in the study. Its knowledge should be confined or applied only to the concerned community.

### **3.5 Approach of Historiography**

Two trends have emerged in Kirat's history writing today.

In the first line, scholarly writers and historians such as Imasingh Chemjong, Naradamuni Thulung, Balkrishna Pokharel, and others connected Kirat history with Mesopotamia and Sapta Sindhu. Imansingh Chemjong Naradamuni Thulung has written Mundhum and historiography based on theology, local history, world history, and archeology.

The linguist Balkrishna Pokharel wrote the history of the Khas caste based on various historical and archaeological evidence

through comparative linguistics. Biologically, he considered the Khas, Arya, and Kirat races to be different forms of the same race. Swami Prapannacharya, Baburam Acharya, Prem Bahadur Mabohang, and Bhupendranath Dhungel have connected Kirat's history with India.

Among the second line of historians are tribal writers. Gobind Bahadur Tumbahang, Arjunbabu Mabuhang, and others active in Nepali politics have penned the contemporary identitarian voice. At the same time, based on the analysis of local Mundhum, they say that the origin of the Limbu tribe is within Limbuwan. They believe that various places in Taplejung, Panchthar, and Tehrathum are Mundhumian places, and the Limbu race originated in this Limbuwan land, Munatembe. Their books have expressed Limbu history as a tribe established in the local Limbuwan based on the local Mundhum.

The Yonghang genealogy considers Panchthar Chyangthapu as Munatembe as the origin of his surname. Although this place is Munatembe of Yonghang origin, this knowledge does not apply to other types of surnames. However, Tumbahang and Mabuhang have generalized the ethnography based on the local world. Anthropology says species description has limits; it has specificity but cannot be generalized (Desmond, 2014; Willis, 2010; Taylor, 2002; Rashid et al., 2015). Although Ethnography is ethnic knowledge, perception, and belief, species description in anthropology is seen within a limit necessary to pay attention to the characteristics.

Therefore, due to the different trends seen in Kirat Limbu's study and history writing, there has been a dilemma in reading and understanding history. The mentioned second strand is probably motivated from a political, strategic point of view. They actively form their groups and organizations by describing their tribe and sometimes insulting others. They have also occupied political positions and are active in Kirat Limbuwan-affiliated organizations and politics. Therefore, one should think twice about considering their analysis as an absolute or purely academic and intellectual approach.

It is recognized that local contexts in ethnography are not generalizable (Desmond, 2014; Willis, 2010; Taylor, 2002; Rashid et al., 2015). Their analysis needed to be revised on an overall anthropological basis. It is likely to do identity politics based on Mundhum; however, the academic world still decides whether to accept such knowledge as fact.

The truth only emerges with entering into the broad field of study adopted by anthropology. We should be able to proceed based on history, archeology, linguistics, genetics, and biology. Only then that knowledge is accepted in the scientific world.

This pen believes Kirat's advancement began in Africa, Mesopotamia, West Asia, Sapta Sindhu, China, Tibet, India, and Nepal in a broad frame of human evolution. Therefore, Tungdunge Mundhum has been studied from an anthropological perspective in a socio-biological framework.

# Chapter 4 Methodology

## 4.1 Methods

This study is based on narrative interpretation, analysis, and factual historical examination. A member of the Samba clan, Phyang Samba, has been studied in situ. As a result, Tungdunge, Kirat Sen, Samba, and Phyang identities have been advanced through Mundhum, history, and genealogical analysis.

From an anthropological point of view, the facts have been analyzed by the comparative study method, and the conclusions have been drawn.

**Study areas:** Phyang Samba, a member of the Samba family, lives in Nepal, India, and Bhutan. The districts or areas where they live were divided into study groups, and a focal person was assigned. He collected the list and information of his group and submitted it to the researcher. A copy of the old genealogy and a checklist were provided to gather information. As a result, updated terminology, additional information, Mundhum manuscripts, and photographs are available to the students in the old genealogy. Based on the same material, the researcher completed the Tungdunge Mundhum study.

Information from clusters and locations covering Taplejung, Sankhuwasabha, Panchthar, Sunsari, Morang, Jhapa in Nepal, Santapsa, Tsirangtoe, and Tsirang in Bhutan, and Sikkim and Assam in India, and the U.K. was collected by the interviewer, support person, and primary informants. Unpublished and printed manuscripts of Mundhum were additional primary sources. Published genealogies, books, and reviews were the secondary source of information.



**Tools:** The means for collecting qualitative and quantitative cluster data were a semi-structured questionnaire and checklist, a supplementary paper used to draw a family tree, cultural data, and social information collected on the form and the list. Interviewers used the Genealogy of Phyang Samba draft and the checklist for interviews and focus groups.

**Sampling technique:** The sampling technique was purposeful and convenient. Before the case, the interviewer told him about it. Before taking up the interview and conversing, he obtained verbal consent. The research included cultural events and archaeological and historical sites.

**Data Collection and Processing:** The investigator did coding and tabulation after collecting information from various locations. Researchers decoded and grouped the details accordingly.

This study is descriptive and exploratory, using historical evidence to discover ancestors, traditional rituals, knowledge, and interpretations of the Tungdunge religion. From 2016 to 2019, this topic was part of Samba Phyang's genealogical and cultural data review. Phyang Samba, who lives in Nepal, India, Bhutan, and the United Kingdom, was included in the study. In terms of cultural and biological features, the participants were generic. Communities collected qualitative and quantitative data from particular clusters. The methods employed are informal interviews, group interviews, focus group meetings, and field trips.

Descriptive information was categorized thematically and entered into a computerized format. The lectures were further organized by sequence, title, and context. After that, the classified information was put in the computer according to the title and reference, and thematic analysis was done, and the writing was done again on the computer.

After translating, analyzing, and writing began—the introductory essay on the blog. Researchers verified data by establishing contact with interviewees, resource people, and critical informants via mobile calls, messengers, and Viber chats.

The results thus obtained are placed on the website again. Social media, e-mail, and chat suggestions received feedback and got the job done. Finally, the synthesized results were presented as an article.

## **4.2 Theoretical Interpretation**

This study has a continuous and logical discussion of the Mundhum, knowledge, and philosophy related to Samba Phyang. Kirat is compared and analyzed with the knowledge and philosophy of Limbu, Khas, and Arya.

Here, the state of knowledge related to Kirat Limbu is studied in the Ontology of primordial knowledge such as Mundhum. Ethnography knowledge and theory are given a proper place. Epistemology is the foundation of the study based on principles and learning established in anthropology. Academic intellectual evaluation, i.e., Axiology, has been given importance in the study.

Ethnic, political, strategic, and geographical urges and prejudices are not kept while studying. An independent study and writing approach with positivism in mind analyzes the evidence. Since the researcher himself is a character of the subject matter, Phenomenology is also included in the study.

According to the Deduction principle in the study, Kirat history, Mundhum, Vedic philosophies, and theories have been simplified. Based on the factual knowledge of Kirat Limbu and Samba Phyang, broad ideas and knowledge have been reduced and translated into subtle and straightforward facts and figures.

On the other hand, according to the Induction theory, Kirat Limbu, Phyang Samba's Mundhum, history, and accumulated knowledge have been synthesized with the related approach and expertise, and the theory-building work has been inspired.

## **Chapter 5 Findings**

### **5.1 Demographic information**

Table 1 Household Survey

S.No.	Geographical location	Households
1	Nepal (Taplejung, Panchthar, Sankhuwa Sabha, Sunsari, Morang, Jhapa, and Lalitpur)	44
2	India (Sikkim and Assam)	30
3	Bhutan (Santapsa, Tsirangtoe, and Tsirang)	30
4	The U.K.	3
	Total	207

The present study accounts for the population and socio-cultural conditions of Phyang Samba in Nepal, India, Bhutan, and the UK. Population distribution of Phyang Samba is in Taplejung, Sankhuwasabha, Panchthar, Sunsari, Jhapa, and Lalitpur within Nepal. Lived in Sikkim, Assam, in India. They are also present in significant numbers in Bhutan. The families of soldiers who retired from the British Army have lived there since a few decades ago. Thus, based on the on-site study, the population of Phyang Samba is about 952 people, i.e., 207 households.

### **5.2 Tradition of Tungdunge Mundhum**

Knowledge, practice, and interest in Tungdunge Puja are found in all the places mentioned above. Phedangba/Ma, Yeba, and worship materials are only available sometimes. Financially, this puja is expensive and time-consuming, so the respondents have experienced that it is challenging to perform it regularly.

In some places, there needs to be more traditional and original cultural awareness, and due to the influence of other religions and

cultures, this tradition is disappearing. However, it is found that there is a deep belief that the Phyang Samba community should perform Tungdunge Puja. This worship is alive in the heart, even if not seen in practice. Only some have been able to worship. People who manage to adhere to the Puja can do it. A family living in the UK has come to Dharan and performed Tungdunge Puja for the past three years.

However, there is a widespread belief that it is good to perform this Puja.

### **5.3 Required items for the adoration of Tungdunge**

A puja Than (stage) is made when worshipping Tungdunge Dev. Separate clean ground is selected while choosing the site. The land is cleared, a deal is raised, and the stage to be faced is the East. When making a stage, the stand should be buried, and the stem of Patle grass should be put on the sides. Mugwort stems should be horizontal and tied to the fence. Then, Torma and Dadira are decorated in front of the stage.

Lighting incense, Samba or Phedangba starts reciting Mundhum. A three-year-old goat and a chicken cock are especially the requirements for the ceremony. Tungdunge Sammang Khama Theme Worship Materials, Rituals, and Mundhum are as follows –

1. Stem, leaves, and the tip of the oak tree (Sigap or Patle) 5 pcs
2. Some dried leaves of mugwort plant for incense and smoking
3. Flowers of various kinds
4. Timmak (a weapon)
5. Mudenphema, Khayaphema, and Kho (swords and shields)
6. Dhup Ackchheta (a mixture of Mug-wort leaves and rice grains)
7. Dadira is made of sheep hair and ghee on a bamboo stick 108
8. Torma made with powdered rice and millet grains (108 pcs)
9. Ke or Chyabrung (a drum)
10. Pona or clothes (pieces of red and white-colored cloth)

11. Thunche (a bamboo basket)
12. Kalash (a metal water jug)
13. Tongba 2 and Pipa 4 (drinks in the bamboo jars and pipes)
14. A plate of wood gas coal to burn dried Mugwort leaves
15. Bamboo stems with leaves and other herbs to create a Mangthan (Chongbang, 2009, pp.129).

A rite of adoration takes place in front of a stage called Mangthan. It is nearly rectangular, which displays the above materials in order. First, a Shaman sits before the Mangthan and creates smoke by burning dried incense leaves over burnt wood coals on the plate. Then, he begins melodiously to recite Tungdunge Mundhum. This feeling attracts members of the family and neighbors to the crowd. It lasts during the day and night continuously.

## 5.4 Tungdunge Mundhum texts

*"Aalla khene lekwado sumbado mangle kussa  
Tungdunge mange Samba mange khene sodan  
ya:rin ketchhe kebeyang keyagelle thabera  
kembare singdhakse kentumbhu ha: mangba  
hangba hatusuru, pirusurusille khene ga aatnu  
kedeyang yangnu kedeyang thabera paanu  
yambae aanga kessa phokwang sammading  
mangwahangwa aalak kembirangen phang peli  
panja- kenaktulle assa phokwae khaneang  
sakwading hangwa mangwa kedeklo! assa  
sakwading yakla-aang kedekle phang thabera  
muing kebire-aang thabera kempa nu thabera  
kemphu ga temen hopma? warang hopma  
aasading yo laam pegesimu ro... Khanjum khanma  
isikpa lokpha singdhyimadang ha: aaplung-gne  
perung danghayo nu:ma ta:ma nakpa sijora ke-ing  
bhu sa re peli panja kenettero tange-e hukso,  
Sewaro!"*

(Chongbang, 2009, 129). (full Mundhum texts see Annex 1)

## **5.5 Synopsis of the Mundhum**

Thank you, Mang (God)! I am a family spokesperson, praying for you with respect. I am offering you a three-year-old goat and cock in exchange for your treasured food, ornaments, musical instruments, flowers, and weaponry exhibited on the Mangthan. Please accept our prayer offerings. You are King Kokoha's youngest son and govern over Sumbado (Koshi Baraha).

Your older brothers have already controlled and owned their ancestral estates. You should have been more busy scattering seeds to obtain your share on time. However, your father, Kokoha, granted you your possessions and power before he died. You've headed north in the direction of the Tamber River.

You've climbed Thaksuba, Sogabu, Leguwa, Pikhuwa, Kurule, Jalhara, Belhara, and Pakhribas' hills. Then, you went to Yakkha settlements, crossed the Arun Rivers, and crossed the Barun Rivers. You observed Bahrabise, Koshuwa, Sajik, Sighedimba, Phakkhanga, Yangkhanga, Tiraphara, Chiden, Samdhok, Kandhok, and the mountainous landscapes rising and crossing the cave where you dwelt, and you called Mewa Khola! You also crossed the Tamber River and arrived in Piring Gadhi, where the Maswa queen insulted you.

Then, you enraged and cursed them for being infertile, inefficient, and deceased. Maden Omdin Samba inquired about you and after getting an introduction Sulungden Samba of Mewa Khola welcomed you. Sambas did honor to receive blessings in arms, flowers, and bamboo baskets. You saw your girlfriend, the forest goddess, and stayed with her for eight days.

You designated sacred sites in the majority of the villages you visited. On behalf of the home, I present you with a pair of Tongba (drink) and Pipa (pipe), as well as a goat and cock for your lunch (by picking the hair three times and spelling 'Samduki Kyabo Sanchholo'). If the family has done something wrong, make the Gods happy. Maintain their safety.

Please save them from being deaf and dumb (Chongbang, 2009, p. 129; Mudenchhong, 2007, p. 140).

Phedangba sacrifices the hearts of a slain goat and a slain bird to God on Mangthan. Following worship, the family and neighbors gather for a meat and food festival. Everyone feels mentally satisfied after worshipping with family and neighbors. It improves social cohesion and identity.

## **5.6 Samba Communities' Expression**

In Nepal, the new political wave that emerged after 1990 and the federalist system that developed after 2015 penetrated Mewa Khola. The Sambas in the area have opted to preserve and promote their ancestral home (SambaMingsra, 2018). As a result, local sambas aim to transform the traditional landmark Lingthang Yak site in its natural state into a contemporary form around the year 2075. Relationships were made with people worldwide, and monies were raised to implement the plan. The project is taking shape right now.

According to social media images, the old Lingthang Yak stone, documented by the Chongbang Samba genealogy, appears to have been renovated by breaking the stone's natural proper position. It seems that the Lingthang Yak Him mandir has been constructed there.

This development has been viewed critically by this writer. The ancient site Lingthang Yak stone should have been preserved naturally. Its natural form should not have been destroyed. We can no longer see the ancient stone of Phambunhang in its natural state.

In Kirat history, a king gave his mark, monument, notice, or message by carving a stone. That is why it was customary to place the carved stone where everyone could see it. Accordingly, Phembunhang would have chosen a pointed stone that would not break immediately. There is a legend that he named his place of worship as the place of origin and named Lingthang Yak as a symbol so that even the children would recognize it as the place of birth.

Let's look at the cultural background of Kirat Limbu. They are Bon religion and nature-worshipping tribals. They have no house or



Original Lingthang Yak



Deconstructed Yak



Reconstructed Yak Him

temple in their place of worship. They worship natural stones or hilltops in the open as ancestral monuments. There is a wave of building temple houses under Hindu temple influence.

In Limbu, "Ling" means to grow, and "Thang" means to come. The ancestor left the stone 'Lingthang Yak,' which indicates the place of origin of Samba, which has a deep meaning from the primitive point of view. In the name of conservation or promotion, that natural monument has been brought to its present state.

Although the stone is not something that grows and grows, the name Mundhum would have been considered for the meaning of Lingthang Yak. The witness is the pointed stone because the Samba family spread from that place. It is known as Lingthang Yak by the Samba family and everywhere.

In this village, there is also Phangfange waterfall. Shiva's symbol Trident and Shivling are found inside the waterfall. (M.C. Phyang, personal communication, November 1, 2019) This evidence shows that Samba's ancestors believed in Shaivism. The naturally beautiful waterfall and the surrounding area are considered ancestral pedestrian areas. Transportation has been developed to facilitate tourists.

There is a need to protect historical and religious places such as Phangfange waterfall, Lingthang Yak, Shivling established by Samba ancestors, the Tungdunge god's home, and the meeting place of the Samba king. The responsibility of the people and the state has been added to protecting the natural, historical, and archeological importance of Lingthang Yak, waterfalls, and surrounding wild places in Mewa Khola.



In the name of protection and promotion, no work should be done to disturb the natural condition of the place where Tungdunge Dev was welcomed in Mewa Khola Samba village.

## **Chapter 6 Discussion**

### **6.1 Tribals who worship nature and ancestors**

Kirat Samba is a clan that believes in nature-worshipping animistic shamanistic Bon religion influenced by Shaivism philosophy, Phedang, and Yeba (Bickel, 2000; Tibetopedia, 2016; Dibeltulo, 2015).

They also consider their ancestors as Sammang God. That is why Tungdunge is worshiped as a God by Samba and other Limbus. As a continuation of this tradition, it is said that Samba worshiped Tungdung as their ancestor every three years.

### **6.2 Tungdunge and Dhangdhang**

A researcher in a research paper on Dhimal-Limbu-Kirat has noted that tribal leaders and activists of Nepal only used tribal unity to raise sentiments against Gorkha expansion. Therefore, the academic tribal society should move forward to bring unity among the tribal tribes by searching for ethnic blood-exclusivity and biological relationships and interlinguistic/ intercultural studies (Rai, 2017). This writer agrees with the statement.

This study describes the Dhimal-Limbu sibling theory. In the study, additional facts and figures are presented to confirm the statement that the two communities are brothers. As Nembang and Samba originate from the Sen dynasty and Lembang and Kaser are also within the Dhimal clan, Dhimal, and Limbu are related by blood and culture (Dhimal, 2019; SenChobegu, 2007; Chongbang, 2009).

It indicates the blood relationship between Tungdunge worshiper Samba of the Kashi dynasty and Maharaj Dhangdhang worshiper Dhimal. The fact that the two families share the same Tibeto-Burman language and similar cultures, such as Nwangi Puja and Chyabrung dancing, proves that Dhimal-Limbu were brothers in the past.

Tungdunge Mundhum says that Tungdunge's brothers and his father disappeared, which means that his descendants scattered in the plains of Mechi Koshi.

Therefore, since Dhimal and Limbu were brothers, Tungdunge Mundhum has indicated that the Samba family of the Limbu community is close to the Dhimal family.

## **6.3 The Sociobiological Framework Adaptation**

The desire to discover brothers within humans, known as the gene by anthropologists, can be seen as a factor in the development when reading the stories found in Tungdunge Mundhum. The socio-biological paradigm (Sociobiological model) maintains that genes continue to have an impact on human nature. Genes therefore influence everyone's social interactions and thought processes (Wilson, 1975).

The presented theory studies the activities of a living being or a human being to protect and promote Genes. For its existence, the organism chooses itself and its close Kin selection. Gene is the element that makes people selfish by making themselves the center of every behavior. The socio-biological model states that this element prepares one to die for one's family, caste, religion, nation, and ideals. Mundhum Tungdunge's journey from Barahakshetra through Arun Varuna to Mewa Khola in search of his ancestral lineage must also be due to Gene's influence.

Tungdunge was the youngest Lara Sen, Phora Sen' Baraha Mang family member from the Koshi Baraha Kokaha area (SenChobegu, 2007). He reached Mewa Khola via Arun, Varun, Tamber, and Mewa Khola. The poetic saga of which is – Tungdunge Mundham. When he reached Mevakhola in search of his ancestral descendants from the Koshibarah area, Maden Omdin Samba asked God to introduce himself there. The Sulungden Sambas who had gathered there gave him a grand welcome after learning of his lineage (Chongbang, 2009).

Based on the data obtained from Sen Chabegu Limbu genealogy (2007), Yonghang genealogy (2011) analysis, and the history of the Kirat period of Vijaypur (1974), this writer believed that this Mundhumian incident might have occurred in the seventeenth century.

According to the socio-biological pattern, he traveled to Mewa Khola in search of his lineage under the influence of Gene. Since the Kirat Limbuwan area was the area of influence of the then Kirat Sen, he traced his lineage to the Sen area of influence.

Thus, the development of Tungdunge Mundhum can be taken as a socio-biological or gene model.

## **6.4 The Sen Dynasty Arrives in Limbuwan**

Before the incident of Tungdunge Mundhum, the Abhisen of the Sen dynasty and the princes had left Simangadh and started to settle in Chaudandi Chatara and Baraha Kshetra of eastern Nepal. In this way, when the Sen dynasty from the southwest entered and gained influence in eastern Nepal, the Hindus continued to follow them. This process intensified in the 12th century (Sen Chobegu, 2007).

After living there for two or four generations, four brothers, Senehang, moved up to the Sanguri hilltop in 1331 (Yonghang, 2011). After the Sen Dynasty entered Limbuwan, they were known as the Setchhene Senehang Dynasty (SenChobegu, 2007).

There is a theory behind the pursuit of this Sen, followed by the Hindus, which has been explained by the linguist Balkrishna Pokharel in his book on the history of the Khas caste. He said that his ancestor was a Magar, and his ancestor was the Royal priest of a Magar king (Pokhrel, 1998).

Pokharel (1998) added this fact to make it more robust: earlier Royal priests of Prithvi Narayan Shah's ancestors were also Aryans and evolved from Magars similarly. In this way, the fact of the evolution of some Aryan castes from Magar and Sen has been revealed by the linguist Pokharel through research.

On this basis, Sen was followed by Hindu Arya. They were both Sanatan followers before those Aryans were called Hindus. Sanatan

means truth, i.e., Shiva-worshipping people. In this way, there was interbreeding between Kirat, Sen, Khasa, and Arya from Sumer to the Indian subcontinent.

One can look at the essence of mythological and historical fact analysis to understand this theory. First came the Kirats in Sapta Sindhu, and later came the Aryas, and displaced the tribals. Arya had already recognized Kirat and followed him. Because there had already been blood mixing between them in Sumer as Semer and Kashi, however, they were also culturally divided by previous Sumerian and Kashi (Goth) influences. (Pokhrel, 1998)

Although there was a mixture of blood and culture, the cultural development of Kirat and Arya separated like a fat layer of milk. Self-interest staged Devasura Sangram took place between cultural groups. Wherever the battle took place, wherever the Kirat went and flourished, Arya went there afterwards and displaced him again from Sumer to Assam for interests (Chemjong, 2003c).

The second phase of the Devasura war declared by Arya took place in this Sapta Sindhu plot. From Himachal India to Uttar Pradesh, Bihar, and Assam, there was a war between Arya and Asura Kirat (Thulung, 1985).

After all, why didn't those Arya go to South India from Sapta Sindhu, Himachal, and Kurukshetra? The Sapta Sindhu was the ancient route from the Himachal to the Ganga River, Ganga plains, and Kurukshetra to South India. Arya had some blood and cultural relations with Kirat Asura. However, there were some cultural differences as well as similarities. They knew each other's habits and weaknesses.

Therefore, the strong and brave Asura Kirat went ahead, clearing up the forest and usurping the land. Then, the Aryas came there and displaced the tribals in social, economic, and political terms.

The Kirat history cannot be changed by handing over the Shiva faith to Arya, as practiced by a sect of Limbu in Kirats. Kirat got the name Hindu based on being the descendants of the Indus-dwelling ancestors. Some Kirat groups adopted the Varnashrama caste

system during social development and joined the Arya. However, most of the Kirat community never adopted the distortions of the Vedic Sanatan, such as casteism and Brahmanism, which occurred in the post-Vedic period (Thulung, 1985; Danielou & Gabin, 2003).

According to Shiva's philosophy, Sanatan means truth, and truth is the philosophy of Shiva. According to Persian history, Kirat history, and Sanskrit literature, although Aryans and Kirats are mixed race, they fought against each other due to previous cultural influences and different interests. The Kirat culture and tribe were persecuted in the war. After Aryan defeated Kirat Asura in the Devasura War, Kirat went to the shores for refuge.

Meanwhile, during the Kirat period, the Kirats also successfully established the Kirat Kingdom and the Limbuwan Kingdom. However, recently, its effect has decreased. This incident is as per the law of history. No tribe can always remain the ruling class. History describes such ups and downs as regular occurrences.

This article means that the relationship between Shiva and Kirat cannot be broken by Hindu and Aryan terms at any cost defined politically. Because Sanatan Shiva and Kirat's identity are practice, knowledge and philosophy intertwined like nails and flesh, all the facts and evidence of anthropology, history, and literature have supported this. What should be clear in this is that Sanatan Shiva, or Kirat culture and philosophy, is free from the caste system that does not believe in Varnashrama and Brahmanism. Brahmanism believes that only one's caste is superior.

The relationship and cultural influence between Kirateswara Shiva (Satya) and the Kirat dynasty is established by history and evidence, which is impossible to cover up or erase. Also, the tribal Kirats are indigenous and have been associated with the Bon religion since immemorial. Kailash and Mansarovar witness the coordination between Kirat and Sanatan Dharma, which is now known as the place that is a commonplace pilgrimage for both these religions.

Therefore, the Kirats, on the one hand, consider Shiva as the supreme deity and Nature (Prakriti) or Shakti or Maternal Power as

the worshiped Shakti, which is considered to be the symbol of Shiva Parvati, Uma Shankar, Theba Yuma to manifest faith in physical form. In addition, the influence of the Bon philosophy such as traditional nature worship, and soul worship, are an integral part of Kirat Limbu culture.

## **6.5 Integration of the Sen dynasty into the Limbu community**

Kirat Senehang Limbu's Genealogy traces his ancestor's Sen dynasty to Abhi Sen (SenChobegu, 2007). In the genealogy, Abhi Sen is followed by the names of Padam Sen, Lara Sen, Phora Sen, and Chudamani Sen, respectively.

Chudamani Sen had four children. His children were the eldest Senehang, the second Sambasen (SambaSereng), the third Surad Sen, and the younger Mani Sen. Those four children crossed the Sanguri hilltop from Chaudandi Koshibaraha area and settled in Sadham on the bank of Tamber river in Bodhe village ward No. 5 of Dhankuta district. After staying there for a few years, they moved by burying stones one by one as a memory. The place where the four stones are buried is called Hangsen Lung Tar.

According to the Kirat Senehang Limbu Genealogy (2007), the eldest Senehang Sidi-inghang conquered and ruled Poklabang. Mangdhumbo, Ingwaram, and Sen Thebe emerged from him.

Chudamani Sen's second son SambaSereng settled in Mewa Khola, and from him later came Samba, Maden, Labung, Chongbang, Mudenhang, Tangdappa, Mifenggen, Tammaden and Sulungden.

In other words, Chudamani Sen's second son, Samba Sereng, is known by the Changbang genealogy as Senehang Rai. Saratappa, Sulungden, and Phembunhang evolved from Senehang Rai. The genealogy indicates that Phambunhang's descendants were Chongbang, Lunghim, Phengchangwa, Phyang, Koidangba, Mikkendang, Muden, and Tangdappa (eight members) Sambas. (SenChobegu, 2007; Chongbang, 2009)

Surad Sen gave birth to Hembya, Ithingu, Singu, and Thuppoko Thebe. Similarly, the younger Manisen gave rise to Yonghang, Nembang, Chobegu, Hangsarumba, Kerung, and Thoklihang.

From Yonghang, Sembu and Lingden later emerged. The Kirat Senehang Limbu genealogy states that the Phejong and Yangdemba later emerged from Chobegu (Sen Chobegu, 2007).

## **6.6 Who exactly was Baraha Kokohamang?**

In the Kirat Limbuwan region after the rule of Murehang, minister of Phedap, the governance of Vijaypur and Limbuwan shifted to the shoulders of the Kirat Sen rulers of Makwanpur. Kirat Sen of Makwanpur intervened in Vijaypur after a disagreement between Vijay Narayan Rai (1584-1609) and the King of Phedap, Minister Murehang (Chemjong, 2003a).

In the 17th century, after the Kirat Limbuwan kingdom was merged into the Kirat Sen kingdom, the Sens built a road to Barahakshetra and restored the existing temple there (Ghimire, 1999).

According to the Kirat Sen Limbu Genealogy (2007), during the reign of Lohang Sen (1666–1698), the Koshi Baraha region was inhabited by Lara Sen and Phora Sen from Simangadh. They were known as 'Barahamang'. As a result, those Sen Kings came to be known as Baraha Mang Kokaha Mang in Limbuwan.

So Barahamang/ Kokohamang is known from the genealogy of the Sen dynasty kings and Tungdunge Mundhum. At that time, their contemporary Lohorung Singlahang lived in Khampajong, Sankhuwasabha. Singlahang's father-in-law was Baraha mang. So, at that time, Barahmang also gave his son-in-law the honor of Singla Mang (God) (Sen Chobegu, 2007).

Tungdunge Mundhum introduced that Tungdunge Dev was the youngest son of this Baraha Mang. According to Mundhum, he met the Samba family in Mewa Khola while searching for his lineage.



## **6.7 Origin of the Samba Clan**

The Samba surname and the Samba shaman refer to Shiva, Saba (the monkey), or ancestors. Samba is a term similar to chieftain, priest, and ancestor.

Other instances can be found in the same Samba community. The Samba tribe took the name Samba based on its toponym and ancestry. As a result of their residence in Samba village, their ancestors adopted the surname Samba, and consequently, all of their offspring were referred to as Samba (Chongbang, 2009).

The brothers of the same family are not only scattered in the Samba clan but the Samba family is formed by adding adopted brothers. Mudengchang Samba and Tangdappa Samba are adopted brothers according to Phayang and Changbang genealogy.

According to the Sen Chabegu Limbu Genealogy (2007), Chudamani Sen's second offspring was Samba Sereng. This name is known to have developed from Senehang Rai to Saratappa, Sulungden, and Phembunhang. Phembunhang's descendants are Chongbang, Lunghim, Phengchangwa, Phyang, Koidangba, Mikkendang, Muden, and Tangdappa (eight) sambas (SenChobegu, 2007).

On this premise, it is possible to infer that the eight Sambas mentioned above derived their surname Samba from their father's name, Sambasereng. Based on the study of genealogy, this writer analyzes the transition from the Sen dynasty to the Samba dynasty between the fourteenth and seventeenth centuries.

The arrival of the Sen dynasty in Limbuwan, mentioned in the genealogy, dates back to the fourteenth century. Limbuwan was formed around the sixth century. The names of Mewa Khola Samba during the Limbuwan formation are mentioned in Kirat history. From this, it is clear that before this SambaSereng arrival, the name of the Samba toponym and surname had already been named.

What is important here is that it is necessary to find out how and when Samba's toponym came to be. According to historian Imansingh Chemjong, Samba lived in the Mewa Khola Tamber Khola

area when Ten Limbuwan was formed in the sixth century. We know from this proof that the Samba toponym must have existed before the sixth century.

When the ten Limbuwans were formed, it can be assumed that Sambahang, who ruled Tamber Khola, and Serenghang, who ruled Mewa Khola, might belong to the region's toponym Samba. At that time, the names of Paksamba, Tumsamba, Samluppi Samba, and other Samba are also mentioned in Kirat history, so it is known that there was a majority of Samba clans in that area. Now, the question arises about when and where their ancestors came from to reach such a large number.

Kirat Mundhum symbolically illustrates a complicated case of Samba formation. According to the origin, Mundhum, Chuchchuru Suhamfeba, son of Susuben Lalaben, and daughter Tetlara Lahadangna had 17 siblings in Lungdhung Lelep Taplejung. They were screened in a net, and 9 people were selected and trained for Samba and taken to the father's side (Mabuhang, 2012). This myth indicates the selection and expansion of the Samba clan.

This Mundhum indicates the condition of having many Samba brothers. The question remains as to where and when they arrived before the expansion of the family. To find the answer, we have to resort to history.

According to Indian historian Pandey, after the Kusan invasion of India around 340-455 AD, the Huns, Sens, and Lichchavis entered the Himalayas and became Kirat Limbus (Pandeya, 2013). Similarly, according to Kirat Sen Limbu writer, after the Kusan invasion around 89 AD, i.e., in the first century, the Nagas, Sens, and Lichchavi entered the Kirat country, and they became Kirat Limbu (Sen Chobegu, 2007).

We can find the answer to the above question based on these historical facts. The Hun, Sen, Lichchavi, and Naga dynasties must have entered Mewa Khola and Tamber Khola from the South from the first to the fifth centuries. As a result, it can be assumed that Sambahang, Serenghang, Samluppi Samba, Paksamba, and

Tumsamba were developed from them. It is easy to guess that the Samba village toponym is from these Sambas.

There is a variety of evidence to support this. Although the evidence suggests that the word Samba has become a toponym in Mewa Khola, it is an imported word from Kirat, Lichchavi, Sen. Because a linear Samba diagram can be drawn.

Kirat History states that the Kirat race spread from the Mesopotamia region through Afghanistan to the geography of Kashi Ganga Plain, Assam. Some branches were extended and established by going to the head of the Tambar River through the Koshi Baraha area and reaching the Mewa Khola, Tambar River area. Here is some evidence to support this.

The word Samba refers to the dance culture in Africa (Przybylek, 2020). Mesopotamian Shaivism is associated with Shiva, Saba, and Sabians (Thulung, 1985). Samba was the king of the prosperous kingdom of the Kirat Asuras along the banks of the East Indus River before the Aryas entered India (Nahar, 1956). The analysis of this pen says that Samba and Kathua places in Jammu and Kashmir can be considered toponyms of the Samba clan.

According to the Sabah Sammam Mundhum, the Sabah Sammangs later merged into the Limbu tribe (Subba, 2005).

I would also like to connect the facts found in Jumla while studying rock art. Artistic sculptures of humans and cows belonging to ancient civilizations were found at Sambalol in Jumla district. Archaeologists have found these sculptures comparable to the artistic stone sculptures found at Kokaha's head in the Baraha region (Oli, 1988). This link means that people of the same culture or lineage lived in the Jumla Sambalol and Koshi Kokoha Baraha areas. As the place's name is Sambalol, it can be analyzed that the people who made artistic stone sculptures there were Samba or from the same culture.

Samba's genealogy and Mundhum are connected with Kokoha Mang, and the stone idols found on Kokoha's head are also found to be similar to Sambalol of Jumla, so it seems that Samba's

relationship is also intertwined with Jumla. Liwang village of Rolpa district in the Jumla civilization area can be used to confirm this. Samba village and Liwang village of Taplejung district are also nearby. Sambalol village and Liwang in Jumla are also in the same area. Imansingh Chemjong considers the Samba and Liwang Lichhavi words (Chemjong, 2003c).

On the other hand, Samba village and Liwang village, where the Samba tribe lives in Taplejung, are close together, and places of the same name in Jumla and Rolpa are also close. Both these words are considered Lichhavi words. Therefore, the relation between Samba, Liwang of Taplejung, and Jumla and Rolpa's same nouns belonged to the Licchavi era. What can be said from this is that the Kirat-Lichchavi came to Koshi Baraha Kshetra, crossing the Jumla civilization. From there, some reached Mewa Khola by taking the Tamber River, and some spread to plain areas from Baraha Kshetra.

There is a saying that Sambahang ruled and Samba lived in the region of the Toponym Samba village. Samba Mingsra Sanchungbo's statement is also of the same opinion (Samba Mingshra, 2019). Sen dynasty Samba Sereng came to the place later in the fourteenth century, and his descendants became Samba (Chongbang, 2009; Yonghang, 2011).

Thus, the Samba surname and village nouns of Mewa Khola are related to the Kirat, Lichchavi, and Sen eras and dynasties. Also, the words Samba, Saba, and Shiva seem to be associated with each other.

The primary source or etymological basis of the Samba name or surname – is Samba, Saba, and Shiva, which means father, chieftain, scholar, and leader. This profound meaning is hidden in the Samba surname.

## **6.8 Origin of Phyang sub-clan**

In the dictionary of the Limbu language, the literal meaning of Phyang is Jhallari, to falter.

According to folklore, a Samba family member's garments used to shake like a wing Jhallari. He started to be called or known by that

imitative term 'Phyang-Phyang.' Later, his surname remained Phyang, and his descendants are said to have inherited his calling name as their surname. There is a widespread belief in the community that this is how the Phyang sub-clan originated.

Other instances can be found in the same Samba community. This author determined the name or surname of another Samba member, Phenchhangba, based on the outfit. Phenchangba is derived from the Limbu terms 'Phen,' 'Chang,' and 'Ba.' In the Limbu language, Phen means a robe or Dhoti, and Chang means a garment. Ba sound means wearer. Based on this etymology, Phenchhangba may have been formed through Phenchangba to denote a person who wears a Dhoti.

How did it come to be that the garments we wear on our bodies are considered an identity? It can be investigated. People must be identified by their dress since society regards it as unique. Thus, based on the attire they wear, it is clear that these Sambas are an ethnic group from Madhesh who climbed the highlands.

This hypothesis strengthens the theory that Samba's ancestor, the Sen dynasty, came from Baraha Kshetra, Kokaha region, through the hills and reached the Himalayan district Taplejung. Mundhum of the Samba clan also recalled that their ancestors came to Mewa Khola from the Mechi-Koshi Baraha Kokaha area.

One may look shaky in the mountain region after wearing a loose, loose-fitting Kurta Suruwal. After wearing a Dhoti cloth, the name Phenchhangba may remain. After wearing summer clothes in the winter area, people were surprised.

Thus, the members of the Samba family got different surnames, Phyang and Phenchhangba, due to the clothes they wore in the Samba region.

## **6.9 The variation between oral and written Mundhum**

There are some factual differences between oral and written Mundhum.

There are variations among Mundhum on the character of welcoming Tungdunge Dev to Mewa Khola. In a book about the Limbu tribe, author Tumbahang writes that when Tungdunge Dev reached Mewa Khola, he was greeted by Mikkendang Samba (Tumbahang, 2011).

Kirat culture scholar Chandra Kumar Serma has mentioned that when Tungdunge Dev reached Mewa Khola, Mudenchhong Samba welcomed him as a brother (Sherma, 2009).

The two authors presented the Mundhumian characters based on the conversations with local shamans Phedang and Yebas during the study. Nowadays, when the Shamans sing Mundhum, it is sometimes heard that the details of the Mundhum or the characters' names are altered. It can be considered a feature of oral tradition.

The statement of Ganga Samba from Samba Mingsra Sangchumbho sounds plausible. He said Maden Samba welcomed Tungdunge Dev at Mewa Khola (Limbu, 2020).

Ganga Samba's information is further elaborated by Tungdunge Mundhum, presented in Chongbang Samba's genealogy, and according to Mundhum, when Tungdunge Dev reached Mewa Khola, Maden Omdin Samba, among the assembled Sambas, asked him about the Dev's identity. From the introduction, the Sambas learned that Tungdunge Dev was the prince of Kokoha Baraha Mang and that he was of their lineage. They also got information about his strength. Then, the Samba family members, including Sulungden, who were there, gave Dev a grand welcome. After that, Dev blessed the Samba family and left (Chongbang, 2009).

Tungdunge Mundhum was composed around 160 years ago, according to Chongbang's genealogy. Nanda Prasad Chongbang Samba sang the Mundhum, and Indra Prasad Chongbang Samba

recorded it (Chongbang, 2009). As a result, written information from around a century and a half ago should be regarded as reliable.

The statement of Sulungden Sambas welcoming Tungdunge Dev is a believable fact mentioned in the Tungdunge Mundhum presented by the Chongbang Samba genealogy. Kirat Sen Chobegu Limbu's genealogy also supports it. According to Kirat Senehang Limbu's genealogy, Sulungden was the descendant of Samba Sereng of the Sen dynasty. Various sambas have evolved from this Sulungden samba (Sen Chobegu, 2007).

However, according to Mundhum, after being introduced by Maden Omdin Samba to Tungdunge Dev in Mewa Khola, the Samba family, including Sulungden, welcomed him en masse, and God returned after blessing them.

## **6.10 Salt-water treaty (1774)**

According to an archive published by Samba Mingsra Sangchumbho, to participate in the Limbuwan army, From the first decade of the year 1800 Vikram Samvat, the sambas started to descend from Mewa Khola to Chainpur SankhuwaSabha (Samba Mingsra, 2018).

In this sequence, Phyang Samba from Mewa Khola started living in Sankhuwasabha, Atharai Hangpang, and some in Panchthar. There, they cleared the forest and cultivated the land. Such lands settled are said to be 'Khurpethyak.'

In the Gorkhali-Limbuwan war of 1831 Vikram Samvat, the Sambas fought the Gorkhali on behalf of Kangso Rai (Kangsore) or the Limbuwan army. At that time, Shipa and Phakte of the Samba dynasty were martyred.

Rambhadra Thapa Magar, leader of the Gorkhali Army, asked Limbu Army leaders Manavit Rai, Raja Mot Rai, and Veerjit Ray to show him the Limbu genealogy. When they looked at the genealogy, it was found that the Limbus of the Kashi clan and the ancestors of the Gorkhali were from the same lineage when they lived in Simangadh before. It was discovered from the genealogy that they were descendants of the same clan.

At the same time, Gorkhali showed Limbu the proof that Sinjali Thapa Magar used to mourn when Limbu died. After the Gorkhali found out that the Kashi dynasty Limbu, i.e., the Samba family, was related to Gorkhali, both sides were ready to make a treaty in the Gorkhali-Limbuwan war. As a result, in 1831, Vikram Samvat, the historic saltwater treaty, was concluded between Gorkhali and Limbuwan.

The genealogical investigation conducted in the context of the saltwater treaty and the events associated with the treaty are mentioned in Imansingh Chemjong's History of the Kirat Period of Vijaypur. The Salt Water Treaty and the Samba dynasty are also mentioned in Samba Mingsra Sangchumbho, Chongbang Samba, Yonghang, and Kirat Sen Limbu genealogy.

## **6.11 Archaeological pieces of evidence**

Some archeological sites provide information about Kirat Sen's history and civilization. Koshi Baraha Kokaha area, Sen King's palace site in the Chaudandi Chatara area, religious monuments can be seen in those areas.

According to Khatiwada, an expert in the area, the remains of the Lalkot Rangmahal of the Sen kings are found in the Bayarvan forest above Chatara. Although no signs of Sen soldiers were found there, he noted that rooms and places where they hide their wealth have been found (S.P. Khatiwada, Personal communication, Oct 16, 2019).

Kirat Sen Chobegu Limbu genealogy claims the ruins of the Sen dynasty's Lalkot Palace in the forest above the Koshi Baraha Kshetra Chatara areas as the remaining Palace of his forefathers (SenChobegu, 2007).

Apart from this, Hangsenlung Tar in Dhankuta district is also considered an important monument of the Sen Dynasty. The place where the four brothers, who were sons of Chudamani Sen, king of Chaudandi, entered the hilly area, buried four stones in the middle of Sadham, and is now known as Hangsenlungtar. This event confirms that the Sen dynasty ascended through Dhankuta.



Even in Tungdunge Mundhum, it is seen that God went to Sankhuwasabha, Taplejung Mevakhola, through various places of Dhankuta.

Therefore, the route from Koshi Baraha Kokaha to Dhankuta and Tamber Khola is integral to Kirat-Sen-Samba history.

## **6.12 Suryakund**

The religious site Baraha Kokaha Kshetra is called the capital by Tungdunge Mundhum. The historical Chaudandi, Chatara area is related to the Baraha Mang and Sen dynasties. Kirat-Sen dynasty's Lalkot, Rangmahal, and Suryakunda in Baraha Kshetra areas have been turned into archaeological ruins.



The area where Baraha Kshetra Temple currently stands is a relatively newly developed area. Before the road was built, one had to pass through Suryakund to Baraha Kshetra temple.

Kirat Limbu considers himself to be Namsamy, meaning child of the sun. In the same background, it can be analyzed that Suryakunda was established during Kirat-Sen's reign.

## **6.13 Adibaraha Idol and Khajum Mundhum**

In the past, a unique Baraha idol was set up close to Suryakunda, in Baraha Kshetra village. Locals claim that the temple on a hill near Suryakund in Baraha Kshetra hamlet contained an old model of Adibaraha. During the on-site observation, a resident said that a party from outside stole the idol of Adibaraha during the night in 2028 Vikram Samvat (N. Rai, personal communication, May 27, 2023). Since the statue of Adibaraha was stolen, all that is left there is an empty, decaying temple.

According to Kirat Limbu Khajum Mundhum, once Baraha mang Dev became a child and went to Chhathar Phakchamara. He would play with children during the day and disappear at night. One day, he was taken home by Khajums, but he also disappeared from there.

Baraha mang had cleared the forest and planted crops there. One day after the crop ripened, Khajum saw pigs eating the grains in the field. They tried to catch the pig but could not. While chasing the pig, the wild pig appeared as a boy in Pewalung, Phakchamara. He left a handprint on a stone while running away from there. At present, Pewalung is worshiped as the holy place of Baraha mang.

Baraha mang again took the form of a pig and ran away to Baraha Kshetra. Chasing him, the Khajums hit a pig with Khukuri in the Baraha area. Then, the pig immediately turned into stone. Then, the Khajums retreated in fear.

It is possible to deduce that the pig-shaped stone in Suryakund is an idol known as Adibaraha. Because according to Khajum Mundhum, the pig was converted into a Baraha stone idol. There is a link between the statue of Adibaraha, who is associated with Mundhum, and the statements of the people of Barahakshetra. At the moment, the site of Adibaraha's vanished ruins, and the remnants of the Suryakunda can be observed.



According to the Mundhum, the Limbu clan of the Khajum clan stays away from Barahkshetra out of fear of Barahmang's curse. This practice supports the historical validity of Adibaraha and Khajum Mundhum.

## **6.14 Baraha Kshetra in 15 years**

About 15 years ago, in 2008 this writer visited Chatra Baraha Kshetra. At that time, Aryaghat was in operation in Chatara. There was a provision of water for cremation. I don't see it now. At present, it is assumed that Chatara has dried up as funeral sites have been arranged in villages and towns. This year, in the year 2023, the Chatara area was seen as dry sand.

A decade and a half ago, an idol in the shape of a pig was seen in the temple of Baraha in the Baraha Kshetra complex. Currently, the statue is kept under cover in the temple. The premises are now spacious and well-built. Now, there is an idol that looks mouse-shaped. A place in the Baraha temple complex was seen to be painted blue by making a pond and installing a new statue of Baraha representing the Vishnu avatar. I noticed that Shiva, Shani, Lakshmi, and Saraswati idols were also added here and there.

Earlier, Chatara Baraha Kshetra Dham was known as an ancestral worship place. Funerals were performed there after the death of a person. It was a custom to go to Baraha Kshetra once a year to perform ancestral adoration, which is still held as Maghe Mela. Baraha Kshetra is famous for Makar Sankranti bathing and ancestors' Puja.

Seeing through Hindu/Vishnu lenses and Hinduizing indigenous shrines and historical sites is ongoing, as evidenced in Baraha Kshetra. The location specified in Kirat Mundhum is Baraha Kokaha Kshetra. Kirat Mundhums have already mentioned in their texts about Baraha Kshetra, which is older than any Purans. Incultation of Kirat culture and tradition has been done here. Due to the Hindu state power, the state has decided to identify the Baraha area as a Bishnu site. Some Brahmanical scholars have stuck to this. Nowhere in their writings are there indigenous knowledge and perspectives. The campaign to destroy the tribal relationship by Hinduizing the Baraha region, was inspired only by Hindu Purans and Brahminical consciousness.

With the wave of time, tourism has also been integrated here. All the deities that attract tourists everywhere are installed in Baraha Kshetra. For a moment, I was confused to see such a new look where the originality of Baraha Kshetra had been lost.

Earlier, a couple of helpless older adults used to live in a shelter in the temple complex. Currently, that order has continued. The state has got its hands on it. As the then President Vidya Bhandari's mother also lived there, a Briddhashram home was built there. The capacity of the nursing home accommodates 100 people, but currently, only 5-10 older adults are staying there.

However, I found that the Hinduization of the Baraha area, associated with the Kirat-Sen civilization, was going on rapidly. Although historians have associated the region with the Kirat-Sen-Rai/Limbu civilization, some cultural scholars are committed to Vaishnavization. There is countless evidence of state-level interventions on tribal society and culture in Nepal since the Rana

rule. Indigenous deities have been renamed Vaishnava and Hinduized everywhere. The tribal names of many villages, places, cultural sites, hills, and ponds have been Vaishnavised. An example of this can be seen in the Baraha Kshetra Kokaha area.

Today, tribals are saddened and worried that the state has blurred their original culture and identity. It can be easily assumed that the Hinduism of the government affected the attraction and movement of tribals in the Baraha area. Thus, some tribals have gradually forgotten Barah Kshetra as their Kirat-Sen ancestral land.

## **Chapter 7 Conclusion**

Tungdunge Mundhum is a Sap Mundhum. It is the religious, cultural tradition and historical identity of Kirat Samba. The vibrant history of the Kirat-Sen-Samba lineage and civilization is hidden within this Mundhum world. In Kirat Limbu, there is a tradition of considering one's ancestors as gods. There is a deep belief that if the father is happy, there will be happiness and peace in the family. On the same basis, Kirat Limbu and Samba families worship Tungdunge Mang.

The Kirat Sambas consider Tungdunge Dev their paternal God, the God of welfare, and worship it for three or five years. This worship tradition is passed down to daughters. Currently, it is the custom of the Kirat Limbu community to consider Tungdunge as the God of health and prosperity. Nowadays, Kirat legend has become the religious belief, cultural tradition, and useful knowledge of Limbu communities, including Kirat Samba. This knowledge, or Mundhum, is a milestone for studying Samba's genealogy.

History and archeology have found signs and evidence of the Kirat-Sen-Samba civilization. Tungdunge Mundhum also supports this fact. Therefore, the indigenous Samba family of the Mewa Khola area, located in Limbuwan, is currently scattered worldwide. The Samba family should remember the Kirat-Sen as their ancestors. While entering Kirat Sen Limbuwan, the fact that the entry route is Baraha Kshetra should not be ignored.

The knowledge of Tungdunge Mundhum, Barahamang Kokahamang, and the Sen dynasty prince Tungdunge visiting Mewa Khola as the Samba family welcomed their lineage serves as proof of the Kirat Sen Samba link.

The Tungdunge Mundhum indicates the origin and development of the Samba clan from the Sen dynasty in the Mewa Khola region. While studying the genealogy, facts are found from Kirat Sen through Samba, Rai; his descendants merged into Rai and Limbu communities. Some of his descendants have evolved into Rai and Limbu—the situation that Tungdunge Mundhum has confirmed.

According to genealogy and Kirat history, the Sen dynasty ruled Baraha Kshetra as Baraha mang Dev. According to the Yonghang genealogy, Senehang, Sambasen (Sambasereng), Suradsen, and Manisen, the four brothers of Samba's ancestor Chudamani Sen, entered Limbuwan via the Koshi Baraha Kshetra route in 1331. The genealogy indicates that SambaSen/SambaSereng, who reached Mewa Khola, Tamber Khola, later merged with the Samba clan.

In the same context, with the decline of the Sen dynasty in the 17th century, the last, i.e., the younger prince of Baraha mang Dev, followed his lineage through Dhankuta, Sankhuwasabha and reached Taplejung Mewa Khola. This legend confirms a blood and cultural relationship between the Samba and Sen dynasties.

The Samba believe their place of origin to be Mewa Khola Lingthang Yak, which Tungdunge Mundhum has also proved. Thus, facts such as Tungdunge Mundhum, history, and archeology all point to traces of Samba development. Now, the Samba clan should move forward to review the Sen history and trace the history of the Koshi Baraha Chaudandi region.

Further, according to Kirat history, when the Sens entered Limbuwan from Baraha Kshetra Chaudandi, they erected the Hangsenlung four pillar stone at Dhankuta Sadham. The historical place should also be brought under the scope of study. Hopefully, more historical facts about the Kirat-Sen-Samba civilization, including Tungdunge, will be revealed through the study.

## **Chapter 8. Recommendation**

According to the Mundhum study analysis, Kirat Sambas has yet to notice historical sites like Koshi Barahkshetra, Chaudandi, and the ruins of Sen Palace.

State-level studies in the Chaudandi Chatara area have been conducted one-sidedly and have not given enough attention to indigenous knowledge and civilization.

Tungdunge Mundhum has revealed that the Kirat Sen dynasty entered Limbuwan from Baraha Kshetra. The remains of the Kirat-Sen Kings' Lalkot Rangmahal palace on the hill near the Baraha Kshetra temple in the Kokaha area need to be studied more.

While conducting anthropological studies, the related indigenous knowledge perspectives should be considered. Kirat-Sen-Samba's bloodline and cultural relationship should be interpreted and analyzed subtly.



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# Appendices

## Appendix 1 Tungdunge Mundhum Texts

The text of the Mundhum is spoken in Limbu, which belongs to the Tibeto-Burman language family. That uses the script Srijangha to write down. However, the texts here are recorded by the Romanization of Mundhum sounds and are written to be read in English.

*"Aalla khene lekwado sumbado mangle kussa Tungdunge mange Samba mange khene sodan ya:rin ketchhe kebeyang keyagelle thabera kembare singdhakse kentumbhu ha: mangba hangba hatusuru, pirusurusille khene ga aatnu kedeyang yangnu kedeyang thabera paanu yambae aanga kessa phokwang sammading mangwahangwa aalak kembirangen phang peli panja kenaktulle assa phokwae khaneang sakwading hangwa mangwa kedeklo! assa sakwading yakla-aang kedekle phang thabera muing kebire-aang thabera kempa nu thabera kemphu ga temen hopma? warang hopma aasading yo laam pegesimu ro. Thabera kemphu nu thabera panu yamba kambhe larik asading yo laam pessillega khene paraha mang Kakaha mangle kussa phokwa ga thamsuwa:, sogalu, leguwa, piguwa, nelbote te kurillya, Jalhara, Belhara, Pakhribas tembe yo eksso mikssso than nu laikum Khambu pangphe, Khajum Yakha pangphe tho lamba Aruna Baruna wahang timnu iksso mikssso meligennele Sabhaya Kammaya hopma lepsang iksso mikssso kethannu wang Barabisya, Phosuwa, Sajik, Sigedimba, Phakkkhangba, Tiraphara, Chiden, Samdyok, Kedok pangphe Samso yaming kewandu ra tho kedhangelle kaiyamba Phangjung yamba kandwa phukku, chinduwa phukku, KhangKhang lungma thiksen mikso kewandu ra, Maiwa hopmale: Chuwama Hangphabung Thopra chindung wa samsoyaming kewandu ra Phangdwara Phakkongma phagayo: phago sa samso yaming kewandu ra Neruwa wahang samso*

yaming kembanu kethaba chaphat thungwa kegattu aang piringssso yakma khansen ga ma yang keghongsing Angmamasta hangma, Pellipala kang sangsille khunchhi mundhumding chekya kemyasukstelle khene ga masuwase sorekba, takk-ang lukwane ningphang kemettusi. Alla khene kan te sam laam manchoke kanha kugosing kethamera sa:sipniro. Changkhi dinang nu maani piresero. Khayo: lamba khene chokma khamba jebado tholaam kedhenge Hattikhawa, Bhusunya, Jhesanya, Sijepoma, Garja, Dhungye, Chemiphamma wahang dabayya sumjiri Subhalaamdog (Dobate) phukka kegakt-aang Siyakpe-aang chan dho Tung-Tung lamma sammang lamma iksso mikssso kethanddulle Nageb pisang Sankwa-khuwa wahang chumsang phenchhang panu-nubanawa chait kejogu aang kenuksero!

Aattuyanung junga lamga dabayya Dhunnge, Gorja Sijepoma temen hopma Maiwa hopma Pirenge yakma Hangwadoma lam tho tesuro Okhrabu Yangkhrabu natesu ga Sandha warak (Santhakra) Sireng Sorek samsong yaming wannu Dingla Sapla Lingtepma Hang gamba sayamba samsu yaming kewandu mungwa samsingwa thukyuma yung tembe pewa chenchela samsi nnabung samso yaming kewandu aang chafting thungwa kelektu (Mewa Khola) thareyeppe , sumlungwa lugrangba, Phophoba thiksen yangkedyoksing aang Libang ha peliding pala ketasusi. Libangha paguthing kdyi medhyung gellega lasading kudak lak mejeyang gelle laklakthimba samso yaming kewandusiro. Khansen khene khamdhyo Sumdhyo tembe yangkedyong sing aang sumyen thallik thapsang lande keyebe thapan pajek keyebe periding kathokle pelidingpala kesamero.

Chabuki kyabo sanchholo. Niduki Sumduki kyabo sanchholo. Bhijamphanglo. Bhijamphanglo. Kepatu ang atuding yangnu kenuksero. Sone, Pangne, changlang yaikpa samsu yaming kewandu ang menuri lingpo thapsang lande kephera sangsang khau keyebe ang pelipanja kesamelle yo hangjumden

*o! kesumsingwa thibong yakthung Samba Phu:Nu:Sa lakka phekke o Maden Samba le mu khane Phunei Nussai? Aattini kebekpa phang sando kelapte ang tumdum hena kemayesille anggam sureippo mendasa kejaba kettak timba namba khemba aa. Inggaaga peliding panja makpa aa thikchumding aadyik pherekka aabuding sai mangwa aa aadyakka thakma sammagaa, Khajumding gara khayaamaa sam aa phejumding gara pheyama sam aa thamera kuthangbare thamending kuyumara sammading mangsobhu yakla dinghang sobhu.*

*Siksenam phoyore keheba kesila nuba kechakpa inu dingwa kaptangwa thisipichhing kappitchhingnu sari pang gen thokmanu sangsiwa khauwa tenggo yaraangba changdhyo sumdangwa wa bhalya nu mudenphema, chulli phia nu tarama kutillanu kipthikka yetchhi kuyum tham nu timmak nu kho nu ke nu dadira nu lachamba aasute. Amchamba kube aasute. Kheni rak phu:Nu:Sa chumdeng kewaiba rai chha phang pelipanja hangjumden o kejumba Sambahare yo Baraha Kokaha mangle kussa phokwa Sammangden sumdangba bakare lachamba kube kemsupte, Naam chamba kube kemsuptero. Lekwa kunin pekmen khiyasa paum thasing o yonchho khemang la ille tanchho tingsangknam tattile kechokya kebuma chigoro nejero mangsa, hangsanu tarama kulitya tham nu 108 kuyusu thamnu kuhella kuphara ladyung chulli phiyanu laklung poden keyeppa samsingwa khauba tengoyarang takbhanu Samba dingyekkap peliding phangap medeye, sakwading yekkap mange peliding phangap mange tanchhading saknam tarelle tumphungla pakhungla sapmading mangsobu, yaklading hangsobhu, hechhingse namphoyonu yuchho khemang loselle sijora keingmun lekwading nikap pekpek khiyasa yauma kedhyaselle nangmare sorek kedesu. Samuding mudang kemetu imboding kusang kelande, Khajum khangaha kusing kelande, Khanjum khangaha kusing sakmura tone, Alla na:re o!*

*Thukleding sammang khi:ren khibula kube mumphusing o!. Tumphungla seri kusa:a pakhungseri kum auk thebe o!*

*Thatleding sammang tombha thebe o anchhon khakpung pedhu  
aang kemdhepttelle chakhiding poma keyunge. Khanjum  
khanga issik lokpha dang singdhim dang siphake yebo hanghayo  
changkhipoma thase o lingkhi nu:ma kukse o! Alla yo lokwado  
Sumbado mangle kussa phokwa e enden, lachakba kube  
kesutyang namchrangba kube kemsutyang laukma, laromma  
sellephiri nadhek chung samsuyaming kewandura pawabhawa  
udloba tumyang yakma temba mikkewandu mangsa hangsa  
mang gen hang gen kalisusang mangsa hangsa mang gen hang  
gen milegenlo tengo yarang kedhyasinglo phephe wayakpa,  
phangphang demba aarituri pangli senvama sechakma ming  
kewandura isawa yangsuwa samsu yaming kewandu ang  
atuyangnu kenukse ang?ikangma dimbha (?) mangsa hangsa  
mang gen hang gen kelisu mangsa hangsa ling gero. Kanha  
sa?saipui nakpa tenlo. Saipui thase lo. Alla yammu khene  
khanyo lamag walinga sulinga wadang khechya samuche samsu  
yaming kewandura chafat thungba kelekturo. Singchangma  
charkhage: tijangjang yurajek wangdajek, Chankha, lasila  
miklanemma samsuyaming kewandu angkovedembe (Koché  
tembe or Liling Kove tembe) thiksen yangkedhyoksing.  
Sambapekkepek yechnan pekpek thapsang lande kewebe  
sangsang khau keyebe ro papung tembe pelipala kesamero ikso  
mikso keligero. Chyabuki kyabo samchholo kangeki kyabo  
sanchhanlo. Bhijamvo! Sulungdin kundung kelling thakchum  
muling, changa samyuma samsu yaming kewandu ang  
atuyangnu kenukse ro!*

*Sapamma uttibung tamabung lajetho mu ghunchho  
sapmading kumang yukna samsu yaming kejankhas ang kaiding  
phangjang kelektu waman, yangman tingding na:la nahan na:la  
tingding nahan kesaktu isik kan khakpung kube kenema hayo  
aang ningding nahan sakte o!. Thokfetra Pungma Hangri Phek  
Pungma, Yasingraik, Cheding wana Nai yexa Waple,  
Kanngthawa Sawading, Ligung, Lidai, Pelisekma, Chekya  
Fakma Singpang Khoma Pekonema, Yumikma, Pangdangma*



Samsu Yaming Kewandu phungbise pangbise sigrahaga, ubrangna Sammu Yaming Kewandu aang attuyangnu kenuksero. Attuyangnu Kenukselle Mikkiso Kefung lama Tamphungnama Nuh Sendo Tumma Kelosariro. Mickey So Tamphungnamenu Samba Pekpek Kanhasa Saipui Nakma Lenlo Saipui Hope Kara Saipui Thaseo.

Alla Dungdunge (Tungdunge) Mang Samba Mang Khayo Lamba Tegoding Yarang Kethasing Ngelle Mikiding Kefungla Melle Tingding na Ke Hettenakete sang Tingdingden sigarayo, Na:pege Palung Hopma Bhoji Khajuma Bhi Mukma Taichhangma (?) Hatti Rumba Sattading Kebhang Suva Yaklading Kehang Sutta Samsu Yaming Kewandu Aang Thireding Palung O Pamedingyavke Dangsing Lekwa Leenam Pekpek Thapsang Landen keyebe. Sangsang khau Keyebe. Na Thirding Changbook Tebhwe Ixo Ding Mixo Ligeri Peli Pala Kesamero Pelipala Kesamero. Changbukki Kyabo Sancholo Palungli kyabo Sanchilo Vijampho. Bhijampho Khayo Lamwag Khene Baraha Kokaha Hangle Kussa Fokwa Dung Dubhang Samba Mang Lekwado Li: Naam Kayebe Aang Bhirukma Pakwama Kamrung Yak Sangkhanglung Tatoropa Nevoropa Samsoyaming Kevandura Phefema Kevangthan Sangsang Warum Kethasingello kabemang kosingingle alla khajum khanga isik Kuveyang basosingo alla yammu susugena sivatembe samuchemu pache samsu yaming kewand aang sodomoh arichari pangli Senma samsu yaming kevanduang Atu yangnu kenukseang charamageh pamen yang keghosing tangwara pengwara kaiding phaijanag kelekturo thungthapa sappole budora yangdosa umphakama kaiding phanajang kelekturo lung pangphelura niratho thiriding changbuk sendonge laşi ngayepna Miyadin namasing yepna khajum Ding khapapona phejum ding pheyoona ladimbhak kubeyepna kesing kumge patna tetlara Lasso nenna tarama kudilla Yukna taturan kuben Yukna netikubhung kuhela kuphara saipuinuma tama hangwamangwa Takma sailumphuna nata nige sanabhennu yo

*hangjumaden O kewaba Sulungdin Samba hare khene Baraha Kokaha mang Dunadunge (Tungdunge) manasagba mangnille Pellipanja kemettusi isik thi thirichangbook tenlara kolaso lelao tellara laso kem netnero lasewa tuing kerero.*

*Naasewa Tuing Kereba. Ladyupi Hanchang Kerero. Namdyupi Hanchhang Kerero. Thi dangba Kaptangba Path: Piching Mappiching Sari Pangen Thokmanu, Ladyupa Namdyupa Tuing Kereba Isik Ain .... (Calling the date and Yabodang) Yunchoding khemang losalle, sakwading kunam otalle ... (taking the name of the householder in charge) Lachhmaba Kube Supma Bella kerero!*

*Thidangba, Kaptangba Thi: Piching, Kappiching Sari Pangen Thokma Ladyupa Namdyupa, Kuikunam Numahang Kerero Chengangma, Chebungma Chigero Negero Mangsa Hangsa, Tengoding yarang Takma Seni Kuwa Bhalya Ang kerero. Changbuki kyabo Sanchholo (Offer mangthan with goat hair and head hair three times) Palungi Kyabo Sanchhalo (Praying this gives goat head hair to mangthan three times) Alla Khene Tellara Kelaso. Netna Thiri Changbuki Tembe Lekwa Tulka Keyungero Khanjum Khanga isik Kan Lasso Nemeo, Lokfadang Pangikhim Dangha Anglekwa Tukla Koseseo Fang hangwa mangwa Kukse: Saipui Fukse Fang siprapake Yebo Dang hare Sumdangwa baka, Chaujik namba, Musuk namba na ma kekhuba re khakpung ding kube kemyetero, chigero negero mangsa hangsa ha sening kuba malyale kelang takma nuh sijora keingsi sanu:mata: ma saipui hangba mangba thaseo!*

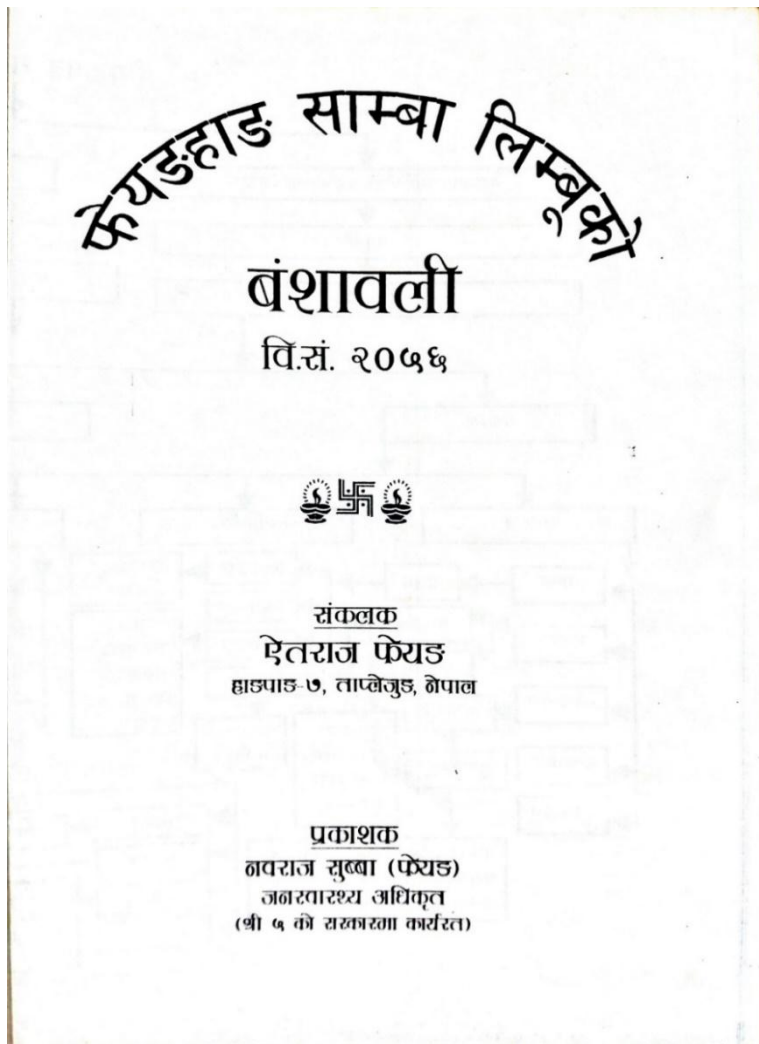
*Thakleding Sammang, Khensang Menjokeo. Nangmare Suredang Thapmare Yurengtung Payang Chuthi Menjoke O! Sapmading Kumang yaklamding Kube Tomma Yebeo. Thakleding Sammang Tomma Yebeo. Tumphungla Seri Kuak Phuakpa khungla Seri Kunat Kunat yebeo. Sijora Ingmu Sare Poliding Panja, Akheding Tajeng Netnejero Lekwaye Tukla Kerero! Lokfadang Simdying dangle Khappungding Kube Kemthettero Khakpungding Kube Takteo (Sacrificing the heart*

of a goat and a cock) Alla Khene Tungdunge mang samba mang periding panja kelose isik kukusing Sulunding Sambahang hare khakpungding kemyette aangsikum ningwa kesere aangmangwa hangwa saipui kube keyasu aang thabera kenyapabare o khakpuding kube keguchhiang attuding yangnu kenukse. Kanha Baraha Mangle Kusa Fokwa Dungdunge Mang Samba Mang khene Thabera Panu Yamba Lekwado Sumbado, Baraha Kokaha Mangleo Muing Nakse Fang Khakpungding Payeple Kemang Ningwa Kehang Ningwa Sereang Se:Ningwanu Kedhansing Lo!

Thiri changbuk Tembe nu Nila, Tura lungpangphe Tashrakha Khumlamdo, Aruna, Baruna, Baphere Thambina Phangjung kelekturo. Chandaangwa, Hatia, Basukhora, Bayukhora, Singsapoti, Kharana, Hidangma, Thupu, Pakhribas, Pangma, Aruna, Baruna, Satighat, Laikum, Khambu Pangphe, Kurillya, Pilbote, Pinhkhuwa, Leguwa, Sangapu, Lekwado, Sumbado (Baraha Kaukakaha) yo thamera keyangba khakpung kube kakanu kegerey-aang thabera panu yambae aanga ga Sambading Yethang pangphehaho Samba Yehangha kottung sing-aang wayaille Baphu pangpheha kaiding phangjungha kaktung-aang wayaille Temen wahang ha Kaktung-aang wayang-ille tho kettakum (Ketakke) Mewa Puma tho: Sulungding Sambahang hare ga chijik kenamba muyuk kenamba sudhyadangba bare khakpung ding kube mettang phang thabera panu yambao pariding panja kesamle thindang saanuporae khene tho Sabading Yethang Sulung ding Samba hare Khakpungding kube kemenette gara, khunchhi changkhiding poma, lingkhiding nu:ma pirese, abuding saai menak kara: abuding sai pirese. Tingding nahen ha:ik ka:ra: tingding nahen ikse sogim sobha ik kara: sogim so:bha ikse, sasik yangdung sodha muring sugup prangwat iksese aang hangba mangba piresephang thamera panu yambare samading ingkhang kemette. Khanjum khanma isikpa lokpha singdhyimadang ha: aaplung-gne perung danghaya nu:ma

*ta:ma nakpa sijora ke-ing bhu sa re peli panja kenettero tange-e  
hukso Sewaro!"* (Chongbang [2009](#); Mudenchhong [2007](#))

## Appendix 2 Phyang Samba Genealogy (Draft)



## प्रकाशकिय

संकलकले लामो समय, अथक परिश्रमका साथ विभिन्न स्थानमा बसोबास गर्ने आफ्ना दाजुभाई बन्धु संग सम्पर्क गरी पारस्परिक विचार मन्थन, शोधखोज, खोजपडताल गरी निजले तयार गर्नु भएको वंशावलीलाई लिपिवद्ध गरेर सानो कोसेली स्वरूप बन्धु भाफ्न राख्न पाउँदा खुशी लागेको छ ।

संकलकका अनुसार फेयडहाड साम्बाहरुको आफ्नो राज्य मिवाखोला (ताप्लेजुड) हो । वि.सं. १८०६ मा केही फेयडहाड साम्बा ताप्लेजुड हाडपाड चुँवामा आई बसोबास गरे । आज २५० वर्षको दौरानमा यो जाति ताप्लेजुडबाट अधिराज्यको सुनसरी, मोरङ्ग, भुवापा, काठमाण्डौ, आदी जिल्ला तथा प्रवास तर्फ भारतको आसाम सम्म फैलिएर गई स्थापित भैसकेको छ ।

समयको कहलिलागदो बदलिदो परिप्रेक्षमा आज हाम्रो आफ्नोपन अर्थात संस्कृति, परम्परा कमसः विस्थापित हुँदै जातिगत ईतिहास, पहिचान तथा अस्तित्व नै असहाय भई छटपटाइरहेको देखिन्छ । यसैले यस्तो विद्यमान मस्त/व्यस्त अवस्थामा आफ्नो जितिव, बन्धुत्व र अस्तित्वको लहरो नछिनोस - पहरो नचर्कियोस् भन्ने आग्रहले अभिप्रेरित भएर प्रकाशित गरिएको यो सानो नासो भविष्यका हाम्रा प्यारा सन्तति प्रति समर्पित छ ।

आदर्णिय बन्धुहरु ! यो नै अन्त होइन केवल सुरुवात हो । यसमा परिमार्जन गर्ने स्थान प्रसस्तै छन् । कतिपय छुटफूट भएका आफ्ना सन्ततिका नाम थपेर वा सच्याएर पुनः अर्को संस्करणमा अरु परिमार्जित रुपमा ल्याउनको लागी म आफ्ना मान्यवर दाजुभाई बन्धु, शुभचिन्तक र विद्वानहरुबाट सुभाबको स्वागत तथा अनुरोध गर्दछु । सुभाब र सल्लाहको लागि संकलक वा प्रकाशकलाई सम्पर्क राख्न सकिने व्यहोरा अनुरोध गर्दछु ।

प्रकाशक

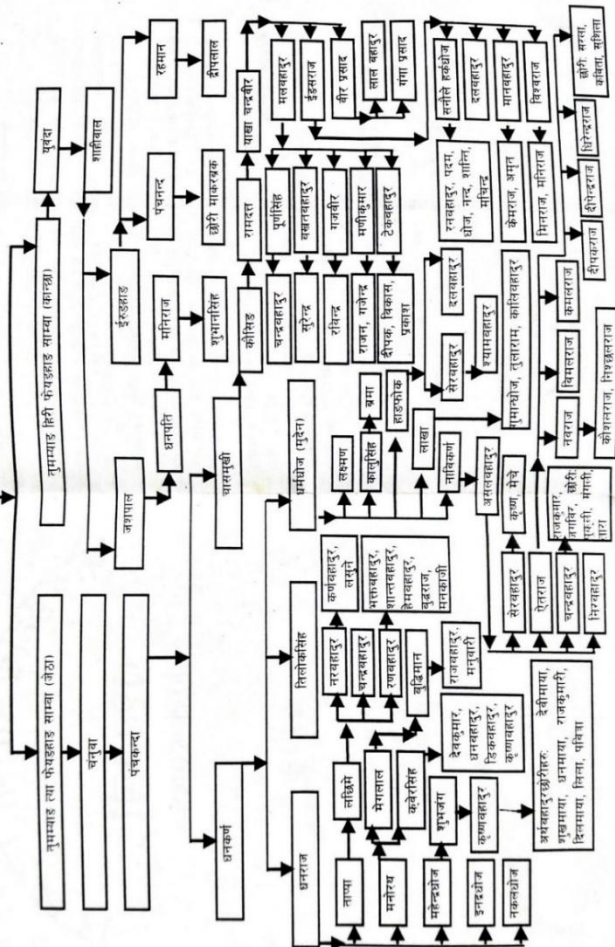
नवराज सुब्बा

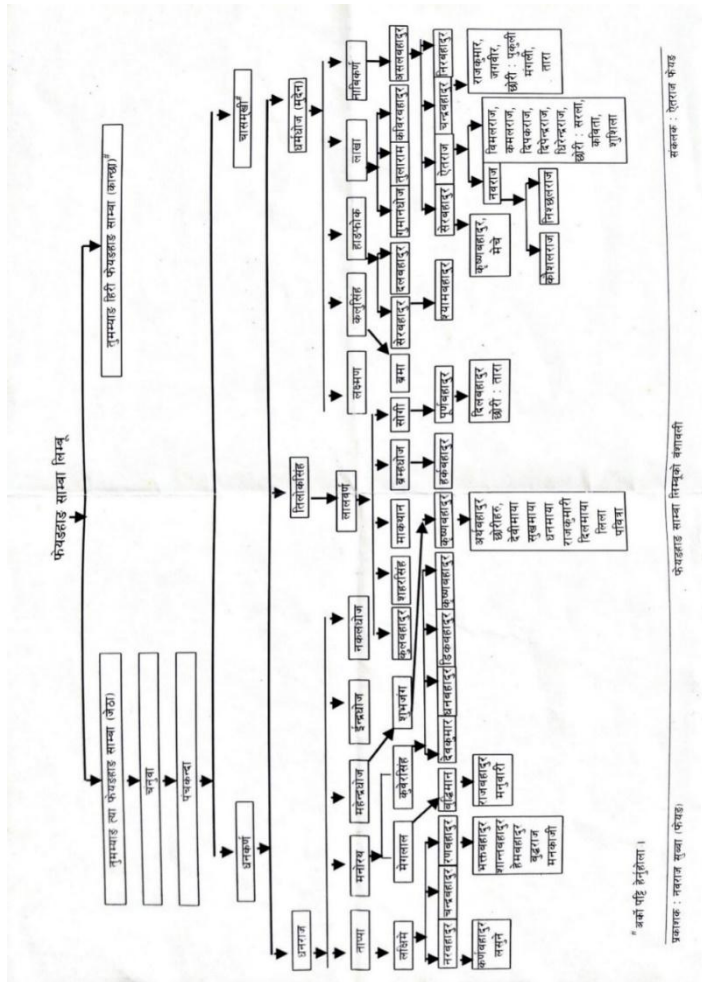
पोष्ट बक्स नं. २४४,

विराटनगर, फोन नं. ०२१-२२३९७

मिति: २०५६/०५/१७

फेयडहाड साम्बा (लिम्बू)







# **Appendix 3 Interview and Discussion Check-List**

## Check-List

Enumerator's Name:

Date:

Place of the Family Tree:

No. of Households:

Outline of Family-Tree with names and their relations (on a separate page):

Original/Previous Place:

Date/Tentative date:

The number of people/households who reached there?

Is any branch split there?

If Yes, When?

Where?

How many numbers?

Cultural practices

A. Tungdunge

B. Mangenna

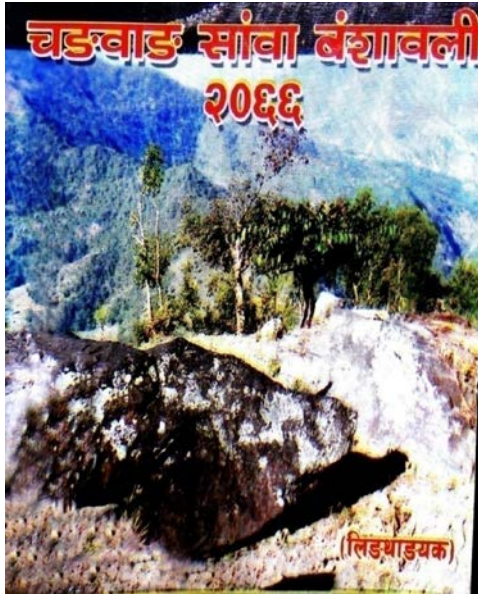
C. ...

Details (on a separate page)...

Note:

1. Remember to ask about their Cultural practices and experiences in detail.
2. Note the names of the daughters of the current generation too.

## Appendix 4 Ling Thang Yak Original Image



## Appendix 5 Group photos



Phyang Samba Family Gathering in Sunsari, Nepal, 2017



Phyang Samba Family Gathering in Panchthar, 2019

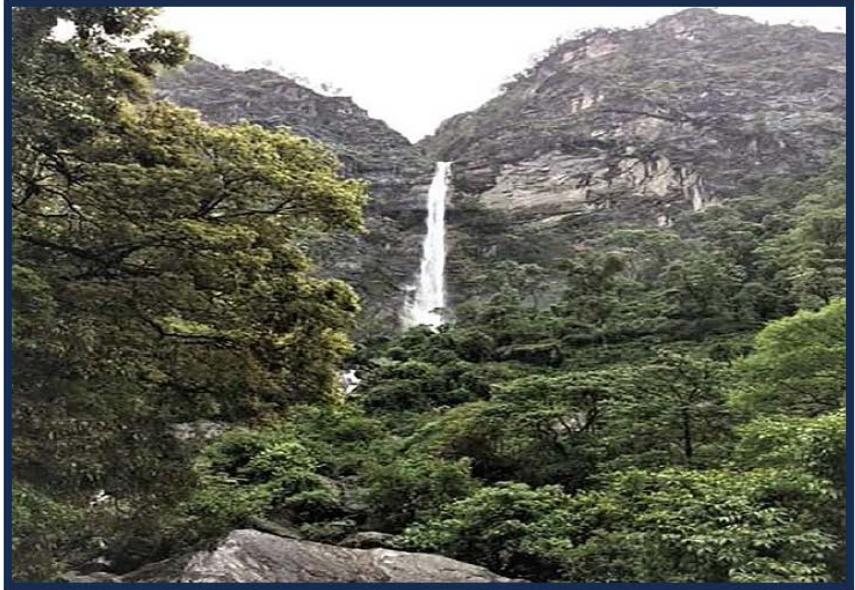


Phyang Samba Family Gathering in Sikkim, 2017

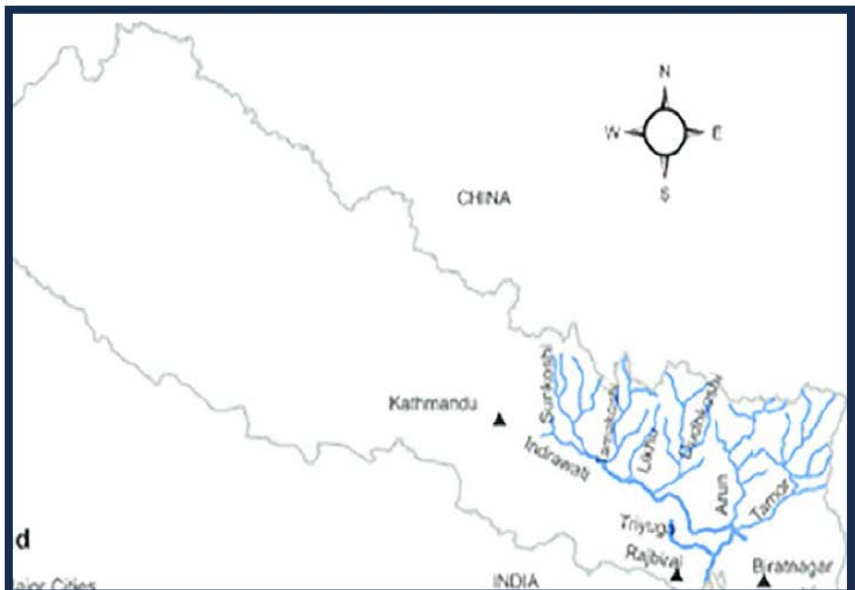


Samba Sangchumbho Committee Members, 2019





PhangfangDen Waterfall in Samba village in Mewa Khola Taplejung, Nepal is an Ancestral place of Samba Family



A map displaying the Koshi, Tambar, and Mewa Khola regions, credit Deep Narayan Shah uploaded to ResearchGate.

## About author and publications



**Name:** Dr Nawa Raj Subba

**Address:** Biratnagar, Nepal.

**Birth:** 1961.

**Qualifications:** Holding a PhD in Psychology (TU/IOHSC), a Master's degree in Nepali Literature (TU/IOHSC), and a Master's degree in Public Health (TU/IOM), this individual has also delved into the realms of population studies, culture, sociology, and anthropology.

**Professional Background:** Over thirty-five years, he dedicated his career to the Ministry of Health and Population in Nepal, primarily serving as the District Public Health Officer within the District Public Health Administration. During this time, he conducted research, authored various papers, and even published books. His talents extend beyond Public Health, as he is also recognized for his contributions to Nepali literature and music, having written books and released CDs.

More@ [ResearchGate](#) or <https://nrsubba.com.np/>

## Other Publications

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*Hami Pahile Nepali*, Patriotic Songs, 2013

*Lukeko Rahar*, Collection of Ghazal Album, 2010

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